

SATURDAY, JUNE 8, 1889.

No. 892, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

William George Ward and the Oxford Movement. By Wilfrid Ward. (Macmillan.)

THIS volume has several sources of interest. It is a mine of good stories; it is a picture of a very singular and very loveable man; it is a real contribution to the history of ecclesiastical parties. The chapters on the *Ideal of a Christian Church*, and the Oxford Movement, and Modern Religious Thought, though rather tedious reading, raise many speculative questions of the highest interest.

Mr. Ward complains gently that it is a pity there was no Boswell among his father's friends. He was a brilliant and incisive talker; and, like Dr. Johnson, a ponderous writer. Perhaps, after all, the half may be more than the whole. More than one of Dr. Ward's contemporaries excuse themselves for not quoting more on the ground that the most brilliant argumentative talk is more amusing to hear than to read. Few recent biographies have anything so racy as the picture of Ward going down to Rugby to question Dr. Arnold on the basis of religious belief, lying all day on the sofa reading novels while Dr. Arnold was doing his day's work. When he came in Ward was ready for him, and put him through an examination which lasted all the evening, and was exhausting enough to keep Dr. Arnold in bed all the next day. Some years earlier Ward won a victory of the same kind over Newman. Oakeley was shocked at Ward's signing the Articles for deacon's orders in Arnold's non-natural sense. Newman, to whom Oakeley appealed, thought Ward had better wait; but the only result was that, after a long argument, Newman burst into tears and Ward went his own way. A more serious tragedy was Clough's, with whom Ward took special pains, and convinced him permanently that there was no basis of belief but the Tractarian, and for a time that the basis was sound. As a rule Ward's victories were won over men who were able to enjoy their own discomfiture, because their characters and opinions were too well settled to be shaken by argument. When Tait ran away to chapel from an unanswerable argument, and then, having thought of a reply, came back in his surplice to meet a new defeat, he suffered no more than Ward did when the chair on which he was leaning gave way and threw him face downwards on the floor before he had finished stating the second of the three incompatible propositions to which his opponent was committed. Ward always enjoyed a joke against himself. He quoted with great delight Dr. Pusey's dictum:

"All who have left us have deteriorated so much—all, that is, with two exceptions. One

exception is Newman; whose nature is so beautiful, so perfect, that nothing—not even going over to Rome—could change him. The other exception is Ward. Ward had got so bad already that with him further deterioration was impossible."

As Ward said of himself, he was always "a most disedifying person." He had an objection to church-going (of the Anglican type) comparable—*longo intervallo*—to Milner's. Long before his degradation he had ceased to believe in his Anglican orders; and when Macmullen told him that he was a priest, his reply was: "At that rate, the whole thing is an infernal humbug." He came back from his first confession and communion at the Jesuit chapel in Bolton Street to enjoy the pasquinades on his change of opinion with which his breakfast-table was covered, and to praise Father Brownbill for his knowledge of human nature.

"He told Mrs. Ward to make a retreat, and to practise certain austerities; but he told me to unbend my mind as much as possible, and go to the play as often as I could."

It was a curious fate which threw the leadership of the Oxford movement into such hands during the dreary years which followed 1841. It was a time full of the fears of the brave and follies of the wise. Hundreds were watching Newman nursing his wounds, pacing the banks of a visionary Rubicon through deepening shades—

"tendentemque manus ripae ulterioris amore."

All sorts of visionary schemes were in the air. The Rosminians who had just come to England were to drop all devotions which were not strictly primitive, and then the Tractarians were to go over in a body and the leaders were to join the order. Ward, clear-headed as he was, countenanced this scheme for removing Newman's scruples. He expended his main energies on insisting that Tractarians, like everyone else, had a perfect right to subscribe in a non-natural sense, and that as they did so they ought to say so; and in writing an overgrown pamphlet on *The Ideal of a Christian Church*. This was intended partly to justify the claim to hold all Roman doctrine as a member of the Church of England by exhibiting the inferiority of the Church of England and the superiority of the Church of Rome; partly, strange to say, as an irenicon. All serious, well-meaning people were to give up controversy and cultivate their consciences, and in this way they would attain enlightenment which would either reveal the superiority of the Church of Rome or open their eyes to a higher truth, if there was a higher. If the advice could have been taken it would have spared mankind much casuistry and much controversy of that peculiarly hateful sort where the controversialists try honestly and steadily to write and feel like Christians—on which Ward, like others, spent much thankless pains.

The truth is that Ward, if we dare say so, was a dilettante of a somewhat singular type. His great interest in life was an art which he could not practice. He had no more vocation to be a monk than Winckelmann had to be a sculptor. Everybody recognises that Winckelmann's appreciation of classical art amounted to genius. Ward's appreciation of the organisation of sanctity in the mediaeval

and modern church deserves, perhaps, higher praise. Though, in some slight measure, anticipated by R. H. Froude, he was a discoverer, like Horace Walpole, whose contemporaries thought Gothic architecture ugly and ridiculous, while Winckelmann's contemporaries professed to admire what he taught them to understand. If Winckelmann had maintained that the art of Roubilliac or Nollekens was immeasurably inferior to classical art, no one would have accused him of fancying that he was a greater sculptor than either. When Ward pointed out that the Church of Rome was the mother of saints in a sense in which the Church of England was not, everybody, from Dr. Pusey downwards, inquired whether he (Ward) was too holy to make himself at home in the Church of Herbert and Keble. When, shortly after his degradation, Ward married, the present Bishop of London immediately concluded that the *Ideal* (where celibacy is highly extolled), which he had thought a real book, need not be read again. This was unfair, but Ward certainly gave provocation.

There were curious gaps in Ward's character, both moral and intellectual. He was very affectionate and felt coldness, but he did not feel deaths. He asked naturally, without finding an answer, why we should have any special affection for relations. His notion of patriotism did not include any admiration for the fatherland. It was limited to special grief at national vices and special pleasure in national virtues. His intellect—which, though he thought little of it, he truly declared to be, in certain directions, almost infinite—was curiously capricious, and he never emancipated himself from its caprices. He understood pure mathematics, and indulged his detestation of applied mathematics; he was a great dialectician, but he indulged his distaste for history. One effect was that he had to take his facts at second-hand, in a way which astonished Bonamy Price; another, that he had to discuss much without any clear view of the facts. For instance, Mr. Ward quotes a long and telling passage about the benefit rich men would derive from frequenting the confessional. For one who would do so, there are scores who would frequent charity dinners; and charity dinners have no tendency to keep those who frequent them, or those who do not, from going to church on Sunday. But, though it was essential to his argument, Ward was not in a position to compare the rival churches as working institutions; he preferred to contrast the theory of one with a shrewd caricature of the complacent practice of the other. All established religions which last make compromises with the natural man. Pascal found the compromises of his day quite as scandalous, and made them much more amusing. It was one of the many proofs of Ward's earnestness that in serious subjects he always wrote gravely, though he often seemed to talk lightly. Indeed, his boisterous and contagious gaiety was mostly on the surface. He was not naturally an optimist or cheerful. Probably the habitual melancholy which went with his headaches had its share in making him dissatisfied with the creed of Bentham and Mill. Even Arnold was not ascetic enough for him. He craved for a "watchful and incessant conflict with our old nature, carried through

all the minutiae of life." This craving and the passion for intellectual clearness carried him from the side of Arnold to the feet of Newman, and thence to the feet of Pius IX. And, after all, one is apt to fancy that, though they were on opposite sides, he and Mill understood each other best.

G. A. SIMCOX.

Long Ago. By Michael Field. (Bell.)

IT is four years since Dr. H. T. Wharton, by his excellent little volume upon Sappho—"memoir, text, selected renderings, and a literal translation"—did all that care, scholarship, and tact could do to introduce the great Aeolian singer to English readers; and now a powerful English poetess has come to do much more—to extend the Sapphic fragments, that have been preserved for us by the quotations of grammarians and lexicographers, into original lyrics, embodying the aspirations, human and artistic, of her of Lesbos, and mirroring the surroundings of gracious land and goodly fellowship amid which these songs of piercing sweetness were sung so "Long Ago."

The poems of the volume, then, are no immediate and instinctive songs—like those of Burns, for instance—embodying the singer's own pressing and momentary feelings. To adopt a classification used by Mr. Browning regarding certain of his own pieces, while "lyric in expression" they are "dramatic in principle," "so many utterances of so many imaginary persons, not mine"; or, rather, they are the imagined utterances of that one greatest poetess of antiquity, who has been to some of us little more than a visionary presence, the dimmest shadow of a shade. Into this far-off personality, aided always by the surviving fragments of its utterance, the imagination of the latter-day singer has entered most effectively, the "life in her abolishing the death of things," her own most ardent poet- and woman-heart—"all air and fire"—throbbing in rhythm with that which has so long lain still, her mouth receiving its song as though direct from the lips which for thousands of years have ceased to curve and quiver.

The readers of Michael Field already know that she possesses much of lyrical power. The songs scattered through her dramas, as well as a few stray pieces published in various periodicals, some of them in the pages of the ACADEMY, were enough to prove her skill and aptitude in this direction. The snatches of wavering song that flit through her plays—the "Where winds abound," of "The Cup of Water"; the "Who hath ever given," of the "The Father's Tragedy"—were lyrics of the most typical quality, similar in kind to the "It was a lover and his lass," and the "Sigh no more, ladies, sigh no more," of Shakspeare; to the "O Sorrow, why dost borrow," of Keats; to the "My silks and fine array," and the "O Rose, thou art sick," of Blake—things of a clear, simple, insequent, bird-like note, in which we do not at all look for recognisably logical continuity of thought; in which sound, at least as much as sense, is the effective agent in the emotional effect produced. The lyric is, indeed, the most typically poetic of all poetic forms, that in which we find poetry in subtlest and purest

quintessence, most "free from baser matter." And the lyric is most characteristically itself, is seen in its most typical form, in songs such as those we have named—songs in which it has reached its utmost possible height, and trembles on the border-line separating it from another form of art; in which it is ready to pass into music, to dispense altogether, for its effect, with the aid of words, and to employ sound alone as its minister.

But a volume of lyrics of this most typical, this doubly-refined and rarefied, sort is impossible: singer cannot long sing, listener cannot long breathe in air so thin and keen. Lyrics of this kind are the true "song of the dramatists," points of pause, or rather of sudden airy flight, amid the tamer or statelier diction of the dramatic form—a diction which, of all poetic forms, approaches most closely to the actualities of real life, to the mere recorded speech of veritable men; and which is, in consequence, of all poetic forms the least essentially poetic, that most apt to drop, in all hands but the very highest—sometimes, for a moment, in the hands of the highest himself—into the insensitiveness of prose.

The lyrics of the present book, then, are no fitful snatches of song, evolved by mere instinct, comparable in emotional effect, and in the mode by which that effect is reached, to the sounds of nature, to the murmuring of the brooklet, or to the sighing of the wind through autumn branches. More of conscious aim and effort, more of definite brain power, is required in lyrics which are meant to open and disclose the "red-leaved tables" of the heart of the perfect poet, the supreme lover of "Long Ago." The theme of the book is the loveliness of visible things—of nature, in that sweet Aeolian land, and of the fair humanity to which this nature was the fitting setting; the overmastering power of passion; and the struggles of the poet's soul, irresistibly impelled to seek perfect expression for both: surely a sufficiently ample gamut for the music of any poet.

Here is a noble rendering of the singer's heart, striving to touch and kindle into sympathy the hearts of all its listeners, and then ready to sink back into the simplest longings for the warmth of most ordinary human bliss:

"I sang to women gathered round;
Forth from my own heart-springs
Welled out the passion; of the pain
I sang if the beloved in vain
Is sighed for—when
They stood untouched, as at the sound
Of unfamiliar things,
Oh, then my heart turned cold, and then
I dropt my wings.
"Trembling I seek thy holy ground,
Apollo, lord of kings;
Thou hast the darts that kill. Oh, free
The senseless world of apathy,
Pierce it!—for when
In poet's strain no joy is found,
His call no answer brings,
Oh, then my heart turns cold, and then
I drop my wings.
"All flocks are Pan's; the groves resound
To Orpheus' golden strings;
As swan that, secret, shrills the note
Triumphant from Apollo's throat,
My muse, from men
Her holy rapture would confound,
Turns to the woods and springs,
Whene'er my heart grows cold, and when
I drop my wings.

"Or by the white cliff's cypress mound,
My music wildly rings;
I watch the hoar sails on the track
Of moonlight; they are turning back;
Night falls; and when
By maiden-arms to be enwound
Ashore the fisher flings,
Oh, then my heart turns cold, and then
I drop my wings."

Of even finer temper and higher pitch is the following, in which Sappho dedicates her mirror to Venus, and then—in her love for Phaon—recalls with splendid effect the story of how he ferried the disguised Aphrodite, and won her choicest gifts:

"Deep in my mirror's glossy plate
Sweet converse oft I had
With beauty's self, then turned, elate,
To make my lovers glad;
But now across the quivering glass
My lineaments shall never pass:
Let Aphrodite take the thing
My shadow is dishonouring.
"Ah, fond and foolish, thou hast set
Aside the burnished gold,
But Phaon's eyes reflect thee yet
A woman somewhat old!
He watched thee come across the street
To-day in the clear summer heat;
And must he not perforce recall
How the sun limned thee on the wall?
"I sigh—no sigh her bosom smote
Who waited 'mid the crowd
Impatient for his ferry-boat,
An aged woman bowed
And desolate, till Phaon saw,
Turned swiftly, and with tender awe
Rowed her across, his strength subdued
To service of decrepitude.
"Beneath a beggar's sorry guise,
O laughter-loving Queen,
Thy servant still must recognise
A goddess—pace and mien.
He loved thee in thy fading hair,
He felt thee great in thy despair,
Thy wide, blue, clouded eyes to him
Were beautiful, though stained and dim.
"Daughter of Cyprus, take the disk
That pride and folly feeds;
Like thee the glorious chance I risk,
And in time's tattered weeds,
Bearing of many a care the trace,
Trusting the poet's nameless grace,
Stand unabashed, serene, and dumb,
For love to worship, if he come."

Still more powerful is the succeeding lyric, No. lii., unfortunately too long for quotation, dealing with the story of how Tiresias slew the snake, and so, unwittingly, changed his nature—a myth in this poet's hands, serving to illustrate, in singularly penetrative fashion, the bi-sexual make of the true poet, his

"Finer sense for bliss and dole
His receptivity of soul."

From strenuous work like this, from poems charged with gravest, profoundest thought, we have exquisite pause and relief in the leaping gaiety of such lyrics as the "Dear bridegroom, it is spring"; while, amid the ebb and flow of tumultuous passion which sweeps through so many of the pieces, the rich full notes of the two Epithalamia—"She comes, and youthful voices," and "O Hymen Hymenaeus"—strike with admirable effect, set as to the sound of organs and of trumpets, pulsing as to the measured tread of gravely-pacing, happy feet.

The quotations which we have been able to give are sufficient to indicate, what is confirmed by a careful perusal of the entire volume, that the art of Michael Field has been rapidly gaining in certainty of touch, in sense

of proportion, in power of delicately artistic finish. Indeed, this book is enough to prove that she is no longer a "Prentice in the Divine Art of Poesie," but a "past master," with complete command over tools and material—entered upon that paradise which the artist attains when he can do "what he will with his own." From the first, her work has been informed with intensity and passion, has evinced sufficient native force and freshness to assure its reader that a new and original poetic personality had grasped the pen. But what she has hitherto done, amid all its splendour, was often marred by extravagance, by want of measure and of balance, and by want of finish; and these faults were fostered by the freedom of the dramatic form in which most of her earlier work was embodied. She has been wise to turn to the finer, firmer, lyric measure, and to submit herself to the straiter discipline which it affords—to its more imperious demand for the utmost possible refinement of expression, rhythm, and melody; to the facilities for balance and rounded completion afforded by brief poems, each of which, from the first, can be clearly kept in view in its entirety—as a whole possessing a definite beginning, middle, and end, with mutual bearings one upon the other.

Accordingly, the present book is by far the most perfect and thoroughly satisfying that its author has yet produced. It shows all her old force and fire. One has only to turn its pages to cull, in plenty, examples of that vivid magic of unforgettable phrase which has been a characteristic of all this poet's work, to find lines like the following—

"To give us temper of eternal youth,"

or this other—

"Full of the sap and pressure of the year."

But, in addition to the old qualities that delighted us, we have here an artistic finish, we have an ease, precision, and restraint, such as has not hitherto been visible in the work of Michael Field.

To my mind, almost the only blemish in the book, the only point that calls—and it does call rather loudly—for revision, is its final poem, one distinctly unfortunate in the minor key in which it is set, and forming no satisfying or effectively dramatic culmination to the lyrical sequence which it closes. It does not leave one tingling with excitement; it is too quietly meditative in tone; neither in its measure nor in its words does it suggest the moment that preceded the wild flashing of the white form from the Leucadian cliff.

In spite, however, of this defect—this all but solitary defect, as I hold it—the volume is one for which we may well be right grateful, one to which many readers will turn, and turn again.

It becomes the wary critic to be sparing of prognostication—to avoid, as far as may be, "the gratuitous folly of prophesying"; for experience has taught him how blindly oblivion "scattereth her poppy," and how many lovely things have had but their moment of praise and now lie unregarded in the world. But there are times when even the most cautious must grow bold; and perhaps such a critic would not greatly err on the side of temerity if he were to assert his conviction that the present book will take a

permanent place in our English literature, as one of the most exquisite lyrical productions of the latter half of the nineteenth century.

J. M. GRAY.

"EPOCHS OF CHURCH HISTORY."—*The Counter-Reformation*. By A. W. Ward. (Longmans.)

THE system of writing popular history by means of a series of short volumes, which has been in vogue for some years past, is not without its attendant disadvantages. Of these, one of the most prominent is that the writer is liable to be cramped by the narrow limits imposed upon him; and, as a natural consequence, some portion of his work suffers. We fancy that a trace of such cramping is apparent in the last chapter of the little work now before us. Another evil is the absolute necessity of excluding all references to original authorities. Still, despite Prof. Ward's preface, we cannot help thinking that in a series, the main purpose of which is, we suppose, educational, a few pages might with advantage be devoted to a statement of the chief sources of our information.

We do not, however, wish in any way to quarrel with the present work; and, apart from the disadvantages necessarily incidental to its form, this essay on the Counter-Reformation is an excellent addition to an excellent series. Prof. Ward's name would alone be sufficient pledge for good work and instructive reading; and those who seek for these will not be disappointed.

Nevertheless, the book is not free from defects. Such Latin terms as "solitudo clericorum," "reservatum ecclesiasticum," occur somewhat frequently; and, though it may not be always possible to avoid their use, yet in a work of this character they should be employed sparingly, and in any case accompanied by some explanation. Certainly such expressions as "caducity" and "skepsis" are not to be commended in a book intended, as we suppose this one is, for a popular audience. On p. 154 there is a rather extraordinary misprint, "The interception of Pope Sixtus's letter to Philip II., begging him to relieve Pius and assume the sovereignty, completed the unfolding of the situation." Of course this should be "The interception of *The Sixteen's* letter to Philip II., begging him to relieve *Paris*," &c. The error may be an evident one, but we do not know that a young student could be expected to solve it by his unaided intellect; and it is certainly one which ought not to have been passed over. After all, however, these are but slight faults in what is, as we have said, a very excellent little work.

Prof. Ward, in the synopsis which he prefixes to his book, very clearly explains the phrase "the Counter-Reformation," with its two objects—"the regeneration of the Church of Rome and the recovery of the losses inflicted upon her by the early successes of Protestantism." The course of the movement is then traced through the events which accompanied the Council of Trent to its culmination in the great religious struggle which, under one form or another, filled almost the whole of Western Europe during the last half of the sixteenth century.

Finally, we have set before us the manner in which the religious movement was lost sight of amid the complications of the Thirty Years' War.

The double aspect of the Counter-Reformation is well kept before us by Prof. Ward. It is not perhaps, too much to say that the regeneration of the Church of Rome was due to her adoption of the weapons of her assailants. It was the despiritualisation of the Church which made the Reformation necessary, and which gave it its sole claim to be considered a religious movement. So, also, the Counter-Reformation was successful, and was something more than an incident in the policy of Philip II., only because Rome re-borrowed the spiritual principle which her antagonists had revived. The great Protestant leaders had triumphed because they appealed to the head and to the heart, instead of to the sensuous perceptions; so, also, the reaction came only when, under the guidance of the Jesuits and the other new religious orders, the Church of Rome inspired the outward pomp of her ancient ritual with the inward strength of a revived spiritual principle.

The possession of a stately ceremonial gave the Roman Church an immense advantage over her Protestant rivals with their cold and barren forms. M. Martin expressed this in a passage of great eloquence in which he explained the failure of Protestantism to secure a hold on the mass of the French people.

"What was offered in place of the magnificent array of Catholic symbolism, of that vast poem in action which rolled out its unending course with each revolving year? The abstract worship of the Spirit in temples bare and empty to the eyes of the flesh; the enthusiasm of moral reformation; the exaltation of Christian dignity bursting forth in songs of a new harmony, the sole artistic product of an iconoclastic creed."

If this criticism is more true for France and Calvinism than for Europe and Protestantism generally, still it is not without a more universal application. It is instructive to notice that wherever the old hierarchy was most perfect, and its ritual as a consequence most firmly established, the new movement failed to secure a permanent footing. Protestantism has flourished only in those countries in which from one cause or another the episcopal system, and therefore the whole machinery of the ancient Church, was inadequate to meet the growing needs of the times. In Northern Germany, in Scandinavia, in Holland, and in Great Britain, the bishops were comparatively few in number, and these are just the countries in which the success of Protestantism has been least disputed and most permanent.

It was not, however, simply her own superior organisation that enabled the Roman Church to win back so much of the ground she had lost; we must also take into account the disorganisation of her opponents. The Reformation may, perhaps, be described as having tended to free the national rather than the individual judgment. The Anglican Church was avowedly a national one; Lutheranism achieved no permanent conquest outside Germany, except in kindred Scandinavia; Calvinism, if somewhat more cosmopolitan, was burdened with a dogma too severe to be maintained with complete success for any length

of time, except under such peculiar circumstances as existed in Geneva and Scotland. Moreover, Protestantism was not only multiplex, but its various forms were mutually antagonistic; so it came to pass that the Protestants never presented an undivided front to the power which was everywhere marshalled by the one spirit of the Society of Jesus. It is in this disparity of organisation that we must, perhaps, seek for the chief explanation of the success of the Counter-Reformation.

C. L. KINGSFORD.

Gleanings of Japan. By W. J. Dickson. (Blackwood.)

IN reading this book, full of interesting information as it is, one is apt almost to wish that Mr. Dickson had not been to Japan before. He would not then have been so careful in picking and choosing what facts were new enough to lay before the reader, and we should have had a more free and connected narrative. On the other hand, he has given us what very few other writers could have done—an account of a revisit to these interesting islands by one who knew them twenty years ago, before the Daimios' castles were levelled to the ground, and there was yet not only a Mikado but a Shogun, and the picturesque, if somewhat barbarous, old feudal life was still in full vigour. An account of new Japan by a European who knew the old has an interest of its own. In noting the changes which have taken place since the sudden close of the old régime, he need not have been afraid of repeating what is an old story, for in this respect his impressions would have had sufficient individuality to freshen well-known facts. What he tells us is proof enough of this.

The introductory chapter—in which he describes the difference which the lighthouses have made in the first view of the shores of Japan by night, and the difference in the day time when smoky steamers take the place of the picturesque old junks, and mentions sundry other changes which have been made in the costume and habits of the people—is only too short. Politeness, he notes, if not dying out, has completely changed its character—flat hats have disappeared, the *cango* has given place to the *jinriksha*. The preciousness of time has been discovered, and fewer people are seen walking along the Tokaido, and other high roads, and the old nobility reside in tea houses instead of castles:

"The richly-dressed kuge or high official has disappeared from the streets of Miako; the processions, brilliant from their gorgeous dresses, are seen no more. The old class of Daimio, who figured so prominently in the history as well as in the everyday life of Japan, he [that is the visitor who revisits Japan after twenty years' absence] will miss, with their long straggling trains of followers, each with his two swords, and his wish to use them on some one, as well as the more modest Daikwan or Gokennin, with his single servant walking behind him, sometimes even carrying his master's sword. He will regret the loss, at least in the landscape, of the picturesque residences of these Daimios, as at Odawara and Akashi on the Tokaido, all swept away by the indiscriminating conceit and jealousy of the class now risen to power, which has sold even the grand trees that adorned, as well as the stones that composed, the battlements and

walls. He may find on further examination that these Daimios have been cheated with subterfuges, and left with their families almost penniless, and ready even to sell their daughters to live."

Passages of this kind, though telling us little we did not know before, present facts in a striking and comprehensive manner. They might occur, with advantage, more frequently throughout a volume which, in the main, may be described as a sort of supplement to Mr. Satow's handbook—full of interesting matter, but better to dive into than to read straight through.

This defect (if, indeed, it be one) is caused partly by the paucity of incident in the journey. It is difficult to maintain interest in it as a narrative; and what interest there is of this kind is continually interrupted by stories, scraps of folklore, "useful information," and digressions of no very obvious relevancy, but often far more entertaining than the adventures of the travellers. When we arrive at the end of the volume we feel the appropriateness of the title. The book is a bundle of gleanings, ill-assorted; or, rather, like the contents of a botanist's box after a ramble on a rather dull day. If you are a botanist, you will be delighted with the rare specimens; if you care for things Japanese, you will get much enjoyment out of Mr. Dickson's book. It contains little about art, except an account of an exhibition of pictures (chiefly "black and white") at Tokio, in which were some unsuccessful attempts to try European style. But, after describing the subjects of some of these pictures, Mr. Dickson, for no particular reason, introduces a good story of how Iyaymitzu, the third Shogun, ordered his cook (who was a man of rank) to commit suicide because of a small stone in his soup.

"But, he said, 'No, I cannot commit *harakiri* as soup made by me never had a stone in it; but you gentlemen have been hawking under a very high wind. You came in very hungry and ate your dinner very quickly, and did not wash your hands or change your dress before eating. Some piece of stone may have dropped from your hair or clothes into the soup. You must change your clothes and wash your hands, and if you find after that any stones or dirt in the soup I will kill myself.'"

Result—addition to the cook's revenues of 200 *koku* a year.

More important are Mr. Dickson's contributions to the history of Christianity in Japan and its extirpation by Iyeyas in the seventeenth century. In a *résumé* of a Japanese pamphlet he gives the story from the native side, and adds to it the story of Hanai, who was supposed to be in league with the Jesuits. Both the chapters relating to this subject are of high interest, and Mr. Dickson does not hesitate to express his own opinion of the matter in no measured terms. He writes of the

"firm determination of Iyeyas to free the country of such dangerous intriguers, who had gone the length of getting up a political conspiracy and rebellion to further what they were pleased to think was the Kingdom of God, but which in reality was only their own supremacy in the empire."

On the circumstances attending the slaying of Mr. Richardson in 1862 Mr. Dickson has something to say in defence of the English party whose conduct has recently been

attacked by an American author. According to Mr. Dickson, who appears to have been only prevented by a previous engagement from forming one of the party, no notification had been issued warning Europeans not to go upon the Tokaido on the day of the murder. In the same chapter (xx.) will be found some very severe remarks about the conduct of the Japanese Government in 1869 in sacrificing eleven young Japanese soldiers to the demands of the French in consequence of a scuffle at Sakkye in which eleven men who had landed from a French man-of-war were killed. Mr. Dickson goes to the length of suggesting that the curses of the dying Japanese took effect in the misfortunes of France in 1870.

On social matters Mr. Dickson's book gives a great deal of information, but it is so scattered through it is difficult to make anything like a *résumé* of it. Of the old prisons, of which he saw some specimens at Nikko, there is some description and an illustration. "They were simply large wooden-boxes about fourteen feet square and ten feet high." Such are the prisons of Japan in many places still, and Mr. Dickson adds this depressing remark: "A prisoner must pay smartly or he gets no food. If he is contumacious or obstreperous besides, he gets arsenic in his supper; and poisoning is said to have increased much of late years." That there is much still to be done by the rulers of New Japan before their system for the detection and punishment of crime can be considered satisfactory is plain from more than one passage in this book. On one occasion Mr. Dickson heard a native jesting over the large number of wives and children he had lost in a very few years. The religious question naturally occupies much attention in a volume of travel through a country where the enormous remains of a disestablished and disendowed Buddhism are swiftly rotting away. The recent report of some of the "heads of the church" is interesting and instructive. They seem to have little to say for their religion except as a means for employment of a number of people who would otherwise starve or be competitors in other employments already crowded. On other subjects—such as the different kinds of bamboo and their uses, the different breeds of domestic fowls, their proficiency as layers and the colour of their bones (one variety has black bones), the hot-springs and the waterfalls; some peculiar classes, families, and races, such as the Yeta class (executioners and skin dressers), the Koga family (formerly employed as detectives), and the peculiar, perhaps aboriginal, people called Zenki and Goki—Mr. Dickson has much to tell us; and there are many items less interesting than the appendix, which relates to the islands of Liukiu or Loochoo.

COSMO MONKHOUSE.

Master Virgil, the Author of the Aeneid, as he seemed in the Middle Ages: a Series of Studies. By J. S. Tunison. (Cincinnati: Robert Clarke & Co.)

It is always dangerous to attempt to write an interesting book on a subject which others have already handled with grace and learning, but we can congratulate Mr. Tunison.

son on his success. Since Virgil first thrilled human imagination by his immortal poems, he has never lost his hold nor ceased to exercise a sort of fascination, which has varied with the age, over the thoughts of men. The middle ages, in addition to the literary devotion to Virgil, which, even in the darkest days of the decadence, never quite disappeared, added to it a sort of popular devotion, which expressed itself in legends. Busy popular fancy, for which reality was not enough, raised Virgil's person in the middle ages beyond the regions of ordinary nature; and the poet was transformed into a man of science, and then, by a short step, into a powerful magician obeyed by the powers below, and for whom the future was no mystery. These strange and attractive legends are well known; and, after having furnished matter for the labours of the learned, were some years ago studied afresh and expounded in a very agreeable form by Prof. Comparetti in his masterly treatise *Virgilio nel Medio Evo*. It is singular that while these legends, ceasing to be merely oral traditions among the people, first entered European literature by means of English writers such as John of Salisbury and Alexander Neckam, in our days there was as yet no book in the English language which grouped and described them. To Mr. Tunison must be ascribed the merit of having been the first to write this book, and of having written it with charm. If after Comparetti's exhaustive work it was hardly possible to say anything new, he has, at any rate, not contented himself with making a mere compendium of that work, but has gone over again for himself the ground already trodden by others. He has applied himself to the sources of those legends, and if unable to discover new materials he has at least thoroughly familiarised himself with those already known. This gives his book that thoroughness and flavour of originality which are never to be found in a book compiled at secondhand. His originality even leads him to separate himself from Comparetti in one very important particular—namely, as to the origin of the legend, but we fear that the separation is not a fortunate one for him.

According to Comparetti, the Virgilian legends, which we find principally developing themselves at Naples, are of popular and Neapolitan origin, though he recognises in them two elements. Of these two elements the first is exclusively Neapolitan and centres in the name of Virgil, accompanied by the idea of a special affection felt by him for the city of Naples; the second element consists of the belief in certain public talismans attributed to Virgil, and this element is not exclusively Neapolitan, and is in any case of later date than the first, from which it is really quite distinct, as making part of the many legends that in the ages of barbarism were formed around ancient monuments. According to Mr. Tunison, on the other hand, the legend springs essentially from the North; and, as we find it first in John of Salisbury, Conrad of Querfurt, and Alexander Neckam, so its nature is northern, and not southern.

"In the thirteenth century," he remarks, "the Latin races, although they retained many of their early superstitions, ceased to use them indiscriminately as a means of explaining every-

thing which they did not understand. With the Germans the case was different. The conversion of the Teutonic tribes to Christianity had been a slow and gradual process. Here and there Paganism, with its antique ritual, held its place for centuries in the midst of communities nominally Christian. Even when this state of things passed away, the Germans retained to a greater measure than other races the belief in those existences intermediate between man and the inhabitants of heaven."

In reality, notwithstanding this dominant idea of Mr. Tunison's, we seem to gather from his book generally that the difference between him and Comparetti is less great than he himself imagines; and it appears to us to arise from the fact that he hardly realises clearly enough the way in which the legend passes from popular tradition to its expression in literature. Moreover, we think that Mr. Tunison would, perhaps, have limited rather more the bearings of his conclusions had he possessed a juster idea of the development of the popular Italian legends and of the strange way in which the classical and romantic elements were grafted on them—if, indeed, the second of these elements can properly be called romantic, and has not deeper and older roots than those transplanted from Germany into Italy at the fall of the Empire. A very learned book, and one very suggestive on this subject, which Mr. Tunison might have profitably consulted, and we are surprised to see it has escaped his attention, is the work by Prof. Arthur Graf, of the Turin University, entitled *Roma nella Memoria e nella Immaginazione del Medio Evo*.

At all events, the Virgilian legend existed prior to its literary form. Doubtless it would be most interesting to follow the development of its first phase, and trace it back to the time when the idea of talismans as described by it first really began among the Neapolitan people, and to find how Virgil's name became identified with this idea. "But," as Comparetti observes (vol. ii., p. 36),

"the monuments to which we have access give no answer to this question. As we have seen, the most ancient mention of this that we possess does not go further back than John of Salisbury, that is, to the middle of the twelfth century. To conclude from this that such ideas had not been introduced among the Neapolitans before that epoch would betray inexperience. Whoever knows the Middle Ages knows well how latent very often are the slow formation, and the existence among the people, of numerous legends which suddenly reveal themselves in writing; and how probable it is that a very large number of them may have passed into oblivion, and be entirely unknown to us. Nothing contradicts the supposition that these same Neapolitan legends may mount up to a period of the Middle Ages prior to the twelfth century. If in this century we hear of them for the first time, this need not astonish us when we consider that it is exactly the century in which light begins to be thrown on the inner life of Italian cities, and especially of Naples, which was just then leaving behind its isolation, and preparing to make part of the new monarchy founded by Roger, increasing so greatly in strength and importance as soon to become the capital of a powerful kingdom."

These words of Comparetti's seem to us to have much weight in the question we have been considering; but apart from this point, Mr. Tunison's book has great merits, and

bears witness to high literary capacity in the writer and to much earnestness of research.

UGO BALZANI.

NEW NOVELS.

The Reproach of Annesley. In 3 vols. By Maxwell Gray. (Kegan Paul, Trench & Co.)

Common Clay. In 3 vols. By Mrs. Herbert Martin. (Ward & Downey.)

The Castle and the Manor. By Mrs. Winter. (Burns & Oates.)

The Young Queen, and other Stories. By E. S. Vicars. (Bell.)

Prince Maskiloff: a Romance of Modern Oxford. By Roy Tellet. (Sampson Low.)

The Secret of the Lamas. (Cassell.)

Nikanor. By Henry Greville. Translated by Eliza E. Chase. (Chatto & Windus.)

Egypt and the Soudan. By Major Victor. (J. Henderson.)

THERE was a force and an intensity in *The Silence of Dean Maitland* which, in spite of undeniable defects and uncompromising crudity, extorted admiration and held the reader's attention. The same faults, with the same excellences, reappear in *The Reproach of Annesley*; the former, indeed, are hardly toned down, if the peculiar attractions of the writer have become perfected and sustained. That is to say, the psychology of the book is, at times, sensational and abrupt, though it does not exclude subtle and delicate delineation of character. It is not, perhaps, too rash to assign this violence and harshness to what may be presumably regarded as the method of the author. Maxwell Gray, apparently, constructs moral problems, or rather selects certain moods and passions, and then invents a story which shall express their solution, or in which their conclusion shall be worked out. At least, this seems the case in the character of Gervase Rickman, and, to a more striking degree, in the character of Paul Annesley, which is the dominant influence in the book, and is not much fortified by a hereditary curse. And it is in the character of Paul Annesley that the psychological improbabilities are the most violent. The method of writing fiction which is here attributed to Maxwell Gray was avowed by the author of *Middlemarch*, and therefore has a famous precedent in its favour. But its employment by George Eliot involved an absence of spontaneous reality in many of her characters and in some of her stories; nor does the disciple escape the penalty which attended the teacher. The assumed resemblance between the procedure of George Eliot and of Maxwell Gray is further exemplified in the superior naturalness of the accessory characters with whom the moral problems are not directly concerned. If the conception of Paul Annesley is forced, nothing can be more natural or more delightful in their way than the heroine, or Sybil, or Mrs. Rickman, not to mention the Poyers of the story. The rural characters, although they are rather overdone and occupy too much space, still remain both lifelike and engaging. Grave-diggers have been given to moralising ever since poor Yorick's skull was turned up; but even more

true to nature than Mr. Squire's moralising is the unconsciously brutal consolation he offers to Eln Gale, the consumptive girl, together with the unquestioning acquiescence of its reception—

"'And I'll do ee up comfortable, Eln,' I zays. 'Thankee kindly, Master Squire,' zes she, 'you allus stood my vriend,' she zes, &c."

But it is not possible to leave *The Reproach of Annesley* without a word of appreciation for the descriptions of South Down scenery, and the intimate observation of nature which it displays. It is enough to read the first few pages (though their topography is certainly puzzling) to be struck by the fidelity of the touches. Maxwell Gray obviously has learned to look through the Poet Laureate's eyes. We have the "black ashbuds" (which so delighted the farmer in *Cranford*), and the stunted trees bent back in one direction by the wind from the sea, both appropriately introduced.

Mrs. Herbert Martin has succeeded in making a fairly interesting, if not a very strong, novel out of a rather improbable situation. Her hero, an amateur painter and Bohemian, and altogether a weak character, falls violently in love with a country girl of half-gipsy origin. Zella Foster has nothing to recommend her, except "la beauté du diable"; and love must have blindfolded Mr. Erle's eyes very tightly to hide from him the unpleasant and vulgar traits in her nature. However, the young man determines on the further absurdity of educating his woodland nymph in the proprieties and conventions of polite society. She is placed first with his sister, and then in a family of his acquaintance. We think Mrs. Martin might have made more of the humorous incidents (besides that of Zella's confidences with Jane) which such an expedient was sure to provoke. The gipsy girl's stay under Mrs. Kingston's roof afforded a golden opportunity. But Mrs. Martin is too unrelenting in her earnestness; a lighter touch is required. Yet the process by which the scales are gradually removed from Wilfrid's vision is skilfully traced. The contrast between Zella and her surroundings is also successfully elaborated, and Mrs. Martin makes the immense but unrealised gulf between the life of the educated and uneducated classes open widely before us. She also describes the Chetwynd household with adroit and sympathetic touches. The fading old lady, and the two daughters with their very distinct characters, are admirable. Some excellent commonsense, and none of it too severe, is put into the mouth of the elder sister when she upbraids Wilfrid Erle with Lesbia's temporary catastrophe. Mrs. Martin, however, pays homage to the discredited belief in the illogicality of the sex by insisting on Miss Chetwynd's violent and changing partisanship. The hero gets off in the end with far better fortune than he had any right to expect, though the book is none the worse for having an old-fashioned and somewhat conventional ending. The most original and powerful thing in it, however, is undoubtedly the defiant and half-savage love which exists between Zella Foster and the solitary game-keeper. It is no reflection on Mrs. Martin to say that the episode calls up faint remin-

iscences of Emily Brontë's elemental characters.

Mrs. Winter chronicles a series of scenes in the lives of two families of cousins who live near one another in the country, and have most things which make childhood enjoyable. There is nothing unnatural or overdone in Mrs. Winter's descriptions; but the children, nevertheless, rather verge on the goody-goody type, which is not indeed the usual result of such indulgence as their parents display. It is a positive relief when one young gentleman of some spirit hurls a book at his governess's head. But this is the only transgression in the story, and it is very properly "improved" for the benefit of juvenile readers. The young Russells and Selbournes ought to have developed sound literary instincts in after life. They give performances—wisely, however, restricted to a family audience—in which Shelley's "Cloud" is recited; and the youthful actors undertake the various characters in the "Rape of the Lock."

The author of *The Young Queen* has one disappointing trick. Considerable skill is displayed in the construction of these stories, and a really exciting situation is reached, both in "Twelve o'Clock" and in "One Winter's Night." But, just when we are expecting the solution of the mystery, or anticipating the demands of poetic justice, the story breaks off abruptly, and we are left unsatisfied and perplexed. This may be a justifiable artifice to employ now and again. But the universal desire for a good ending should not be invariably baffled, and repeated disappointment suggests a suspicion of the writer's inability to bring the story to a suitable termination. There is, moreover, much variety in the merits of the short pieces which make up this volume, and all are decidedly well written. "The Young Queen," which has the place of honour, is a pleasant enough reminiscence of the last coronation, but is hardly in keeping with the rest of the book.

THE auspicious planet which apparently stood over Roy Tellet in his first venture—*The Outcasts*—must have suffered partial eclipse, at the least, during the composition of *Prince Maskiloff*. Clever touches there certainly are in its pages, and rather amusing bits of dialogue; but the wit is not above that of the fifth form, and the satire, though innocuous, is hackneyed. The whole motive of the story is decidedly too weak, and the ingenuity which helped the author through *The Outcasts* is far to seek. Nothing could be more unnatural and melodramatic than what Mrs. Ramsbotham would term "the electric affinities" which draw the Russian prince and the Oxford undergraduate together. Still, the book is not uninteresting, and the scenes of college life have a reality about them. The way in which the prince's inadequate secret is handled provokes a measure of curiosity, however obvious the conclusion appears.

A bold attempt is made in *The Secret of the Lamas* to adapt hypnotism, esoteric Buddhism, and the magic with which certain pious people invest the sages of Thibet to the purposes of modern fiction. But it is hardly

successful. The transition to and from Central Asian solitudes to Hurlingham and St. Peter's, Eaton Square, are too sudden. A young English officer captured on a surveying expedition into Yarkand (the geography of the story, by the by, in spite of Abbé Huc's assistance, does not bear too close a dissection), is initiated into the highest learning of the Lamas. He continues, however, or rather his "astral body" does, to intervene somewhat uncertainly in the affairs of his cousin in England, to whom he is united both in magnetism and affection. But the thaumaturgy of the Lamas is the most ambitious part of the book. The first ordeal to which the aspirant is submitted recalls the processes by which Ayesha, in Mr. Haggard's well-known romance, used to renovate her youth. A somewhat higher flight of imagination is reached in the second ordeal. But Johoam is an unfortunately chosen name for a Thibetan past-master, and how Dr. Creswick can reconcile his conduct with professional etiquette is a mystery as great as any of those of the Lamasery.

Henry Greville's pathetic story of the Russian priest, Nikanor, which is familiar to many readers in the French original, now makes its appearance before the public in an English version. The translation appears to be faithful, and, except for one or two slight turns of expression, has the merit of reading not like a native work. But the illustrations with which it is interspersed are not very good, and appear to have suffered in the reproduction.

The bombardment of Alexandria, Khasassin, Tel-el-Khebir, a rescue in Rotten Row, scenes at an army tutor's near London, and then again El Teb, and the desert march, with villain scheming throughout, a heroine of untold wealth, and a hero who outperforms the Admirable Crichton, make up a strange medley in *Egypt and the Soudan*. But they do not constitute fiction, and the romance of desert warfare and Gordon's fate are made cheap by the intrigues with which they are associated.

C. E. DAWKINS.

SOME CLASSICAL BOOKS.

A New School Dictionary. By C. D. Lewis. (Oxford: Clarendon Press.) It is not likely that there will be much difference of opinion as to the merits and demerits of this book. It is a scholarly work, which, unfortunately, owing to its plan, can hardly be widely used in England. The scholarship is undeniable. There are, indeed, a few errors—one or two rather uncomfortable ones—which demand correction; but such there must be in every long work, and the general accuracy and grasp is distinctly superior to that shown in any other Latin-English dictionary. This, perhaps, is not very high praise; but it is right to recognise that Prof. Lewis has "cut the record." The only point that is not quite clear is the exact meaning of his statement that the present work is an "independent dictionary," and in no sense based on that of Lewis and Short. Obviously it is not a mere abridgment; but we do not understand that Prof. Lewis has re-read the authors with whom his new dictionary deals, in order to construct his book *de novo*. And yet it is only such work which can claim to produce an independent dictionary: anything short of that must result in what is, after all, but an adaptation. How-

ever, the work—in whatever way composed—is undeniably good. Equally undeniable is it that it is constructed on a bad plan—that is, so far as English schools are concerned. It is idle to publish a school dictionary in England which excludes Plautus and the *Annals* of Tacitus, and the Letters of Pliny. Besides, it is very hard to see how a large "School Dictionary" can be called a crying need. There is sore need of an elementary dictionary, which should be what—in our opinion—Messrs. Gepp and Haigh's book failed to be. But, when a boy has read and learnt enough to soar beyond the elementary book, he ought to be perfectly able to use a lexicon of the size of Lewis and Short. The learner passes direct from the Latin primer to the large Latin grammar. There is no need to have a third stage in the lexicon which is used alongside of the grammar.

Selections from Lucretius. With Notes. By T. J. Dymes. (Rivingtons.) In a short Introduction contributed to this little book, Prof. A. J. Church commends the idea of an anthology of Lucretius as specially useful to young students. Undoubtedly, the subtlety and profundity of the poet's arguments, and their scientific earnestness, are quite beyond the comprehension of schoolboys. Except for an advanced sixth form, a single book of Lucretius is barely possible, and the whole poem out of the question. We agree also that his purely poetical passages admit of being detached from their context better than those of most poets. A doubt still remains if their undeniable beauty is of a sort best comprehended in early youth. Latin literature is a wide field. It contains nothing finer than the sacrifice of Iphigenia in book i., and the contemptuous analysis of luxury and *enmii* in book iii. But the bitter pathos of the one passage, the bitter scorn of the other, are not of a sort to be thoroughly realised by boys; not even by those who can appreciate the death of Dido and the antithetic severities of Juvenal. It is better, we think, to come to Lucretius a little later. However, if boys are to read Lucretius, we do not doubt that Mr. Dymes has shown the best method. In seventy-eight pages of about thirty lines each, he has given the best of Lucretius's poetry, excluding the more crabbedly argumentative portions. Perhaps the more mawkish effects of the passion of love (pp. 41-2) need not have been inserted, in spite of the immortal couplet (ll. 1132-3) near the conclusion. The notes, though not without the fault of simply construing words which only need to be looked out, are commendably short and to the point. Unless we mistake, those on p. 99, referring to ll. 1278-9, are on a passage subsequently dropped from the text (p. 42). A concise account of Epicurus might, we think, have been added with advantage. The words on p. 109 seem insufficient to describe a man to whom the extracts so constantly refer.

The Republic of Plato. Book X. Edited as an Introduction to the Study of Plato's philosophy by B. D. Turner. (Rivingtons.) The strong point of Mr. Turner's modest little work is its grammatical and its explanatory notes. Book x. cannot without violence be detached from the rest of the work, and even Mr. Turner's careful analysis will not put scholars who have not read books i.-ix. into a position to enjoy or deal effectively with book x. Consistently accepting the consequences of his separation of the book, Mr. Turner has little to say of the light thrown on it by earlier books, or of the inconsistencies between it and earlier books; but the purely grammatical field he has cultivated with care and success. The Greek of the later parts of the *Republic* has been little studied in this country, or at any rate we can remember no edition of them; and Mr. Turner's notes will now make—so far as

the language goes—an excellent introduction to Plato. Even honour-students often come to grief over *διακελεύονται* in p. 614d; but they will have no further excuse for ignorance about its construction.

Herodotus. Book VI. With Introduction, Notes, and Maps. By E. S. Shuckburgh. (Cambridge: University Press.) This is a very convenient little book for teachers and for pupils. It supplies all the information, grammatical and historical, needful for understanding the one book of Herodotus. The notes are lucid, brief, and sufficient. It is probable that they would not have been written but for the excellent German commentary of Stein, to whom Mr. Shuckburgh expresses his obligations. But his treatment of the commentary is not servile. He tacitly corrects or avoids some of Stein's mistakes; and he has gone so carefully over the matter for himself that we fancy he will be interested in a list of passages on which it is possible to take views other than his. (1) It is strange, he says (p. xxi.), that Aristagoras did not go with the Ionians and Athenians to Sardis in B.C. 500. But Herodotus (v., 124) suggests the reason: he was a coward; and he would have no stomach for a dangerous expedition three days' march from the sea. (2) (pp. xxxii, 171) Suidas, s.v. *χωρίς ἰστέρις* does not say that the Ionians signalled to Miltiades at Marathon that the Persian cavalry was all on board. He merely says that *ἀναχωρήσαντες αὐτοῦ (Δαρίδου)* they signalled *χωρίς ἰστέρις*. If he had said anything about the cavalry being on board we should understand this obscure battle better than we do. (3) Herodotus (vi., 62): "He said he consented." This aorist stands where, perhaps, a future infinitive would be used in English. Is it not: "He said he had agreed"? (4) Chap. 92: *καὶ δὲ*, "'now,' introducing a continuation of the story." Why not = *καὶ ἔτι*, "'and this time'" opposing this time to book v. (84) as *καὶ δὲ* = *καὶ ἔτι* in chap. 12 p. (5) Chap. 115.—*συνθεμένους*, "having agreed with the Persians on a signal." The repetition of nearly the same words in chap. 121 makes it probable that τ. π. goes with *ἀναδίδει* rather than with *συνθεμένους*. (6) Chap. 119.—Why should the three substances "arrive divided" at a second vessel? This would merely mix them up again. Rawlinson is more probably right in his interpretation. (7) Note on chap. 119.—"For this conduct of the king cp. cc. 30, 40." Read 20 and 41. (8) Chap. 122.—Here, again, Rawlinson is more probably right in saying that Kallias gave each of his daughters "a most ample dowry, and placed it at their own disposal" than Mr. Shuckburgh in translating *ἐχαρίσατο* without an accusative "did them a favour." (9) Mr. Shuckburgh follows Stein in saying that it was the ghost or double of Timo, not Timo herself, who advised Miltiades in Paros. But why so? When Herodotus means a ghost he says so pretty plainly (see chap. 117); and the Parians, at least, said it was a human being.

Livy. Book XXII. Edited by M. S. Dimsdale. (Cambridge: Pitt Press Series.) If the work of editors bear fruit in the knowledge of readers, our young men ought to be pretty well acquainted with the early years of the second Punic War. The resolution of the universities to prescribe for examination that period of Roman history has produced quite a crop of helpful little books on the subject—the editions of parts of Livy by Messrs. Capes, Macaulay, Tatham, and Dowdall, the translation by Messrs. Church and Brodribb, and the separate publication of Dr. Arnold's account of the war. Among these an honourable place was taken by Mr. Dimsdale's edition of book xxi., and his edition of book xxii. is kept up to the same high standard. The little volume is as complete as introduction, notes, maps, and

appendices can make it. Though Mr. Dimsdale's account of Cannae is not quite the same in detail as that of Mr. Strachan-Davidson, he agrees with the latter that the battle was fought on the right bank of the Aufidus. But why does he call the right bank the northernmost? We cannot help thinking that the passage at the end of chap. 37 does not want any mending or exhibit any irregularity if *classem* be taken in its old sense. There is not even a tautology, for *navium classem* is simply "a force of ships." No number, therefore, need be supposed to have fallen out before *navium*.

The Hippolytus of Euripides. With Introduction and Notes by W. S. Hadley. (Cambridge: University Press.) The popularity of the *Hippolytus* as a play for the middle form of a public school is one of the unexplained mysteries of the pedagogic art. Almost alone among first-rate Greek dramas, its plot may fairly be called objectionable in relation to youthful students. Less horrible than the *Oedipus Tyrannus*, it is treated with so much less delicacy than Sophocles gave to his masterpiece that, while the one can suggest nothing but pure tragedy, the other is capable of being read as a tale of impropriety. This, we should think, must have struck Mr. Hadley when he was penning Appendix A, pp. 124-5. A drama dealing with Joseph, Potiphar's wife, and a go-between, might be powerful, but could hardly be a profitable educational study. Not that we are insensible to the brilliancy of the play, or to the beauty of the choric odes, to which Mr. Hadley does no more than justice on p. xii. We only wonder at its frequent selection in preference to less dubious dramas for the use of the young. Mr. Hadley's notes appear to us for the most part judicious as well as learned. Their defect is illustrated by the dissertation on the difficult ll. 135-8—a tendency to discuss and guess without putting clearly before the reader a definite opinion of the annotator's. It is not necessary to dogmatise. It is well to express a clear view. Nor has Mr. Hadley always avoided the fault of explaining the obvious—as, e.g., in his notes on ll. 289, 469, 696; nor that of saving the use of the lexicon, as on ll. 616, 629, 767, 923. Is he quite correct in saying (p. xiv.) that "the greatness of her [Phaedra's] sin is palliated by the greatness of her trial, and her very vengeance would to a Greek have in it a semblance of virtue"? The only possible "palliation" for her sin or her vengeance is madness; the vengeance, on any other hypothesis, is that of a fiend, if, indeed, hell have a "fury like a woman scorned." It is, we think, a libel on Greek opinion, to find in her scheme "a semblance of virtue" from the Greek point of view.

Caesar VIIIth Campaign in Gaul. By W. C. Compton. (Bell.) The most salient features of this book are the maps, and plans, and sketches. Mr. Compton has taken the trouble of visiting the districts in which the campaign of 52 B.C. was fought out, and has returned with many charming sketches of the chief towns, which he has interspersed in his text. The result is attractive, but we fancy—though it is a hard thing to say—that one gets a clearer idea of France than of Gaul. It is difficult, for instance, to get any very definite notion of Agedincum or Vellaunodunum or Avaricum out of the cuts on pp. 8-10. Still, it may prove to the schoolboy that the places do really exist, and were not invented by Caesar. The plans are considerably better from the utilitarian point of view, though the one facing p. 21 is too complex, unless it is to be elucidated on the blackboard. In other respects, this book is much like other books; but we may say that the notes are good, and the "Idioms" at the end very good. We are sure that Mr. Compton has made a valuable

addition to the books available for fourth and fifth form use—perhaps even for more advanced students, as he hints in his preface. The criticisms of geographical details (e.g., pp. 107-108 or p. 103) are, we presume, meant for the latter only.

Caesaris Commentarii de Bello Civili. Ed. Guil. Th. Paul. (Leipzig: Freytag.) This is another volume of the "Sohenl" series of texts, to which we have several times alluded in the ACADEMY. It contains the text, and sixty pages of introduction dealing with readings; but no index. One wonders rather why yet another text of the *Bellum Civile* should be wanted; but, assuming the need, Dr. Paul has done his work fairly well. One sentence in his preface shows such common-sense that we will quote it.

"Non committendum existimavi ut sermonis ambiguitate et obscuritate et lacunarum impedimentis lectio retardaretur puerorumque studia refrigerarent."

If all editors would judge thus in respect of school books, the study of Greek and Latin would flourish considerably more than it now does. We are not quite sure, however, whether Dr. Paul is not touched with the universal German *emen-landi cacoethes*, and occasionally alters without due need. This, however, is the natural judgment of any one who criticises the formation of a text. In respect of the MSS., Dr. Paul swears by what he styles the "familia Romana," and is no doubt right in doing so.

NOTES AND NEWS.

THE new edition of Mr. Robinson Ellis's Commentary on Catullus is expected to be ready by the end of June. It is dedicated to the Dean of Westminster.

BARON NORDENSKIÖLD has now passed through the press the great work upon which he has been engaged for some time—a Facsimile Atlas to the Oldest History of Cartography. It is a folio volume containing reproductions of fifty-one maps printed before 1600, with descriptive letter-press and other illustrations. There is also included the MS. map of Northern Europe (circa 1467), recently discovered by the baron in the library of Count Zamoiski, of Warsaw.

MR. COCHRAN-PATRICK has in the press, for early publication with Messrs. MacLehose & Sons, Glasgow, a work on the Industries and Trade of Scotland during the Mediaeval Period.

MR. JOHN B. BURY, fellow of Trinity College, Dublin—who has been contributing a series of articles on the Byzantine empire to the *English Historical Review*—is well advanced with a History of the Later Roman Empire from Arcadius to Irene, A.D. 395-800, which will be published, in two volumes, by Messrs. Macmillan.

MESSRS. LONGMANS will publish about the middle of this month a one-volume work of fiction, entitled *The Wrong Box*, which bears the joint names of R. L. Stevenson and Lloyd Osbourne on the title-page. The box, we may state, is sent from Italy to England; and its contents ought to be the dead body of a man, but they turn out to be something else.

MESSRS. CHAPMAN & HALL will publish immediately *The Political Life of Our Time*, by Mr. David Nicol, in two volumes.

THE next volume in the series of "English Men of Action" will be *Dampier*, written by Mr. W. Clark Russell.

MRS. OLIPHANT's story, "Lady Car: the Sequel of a Life"—really a sequel to "The Ladies Lindores"—which is running as a serial in *Longman's Magazine*, will be published in volume form on June 15.

MESSRS. TRÜBNER & Co. have in preparation *An Account of the Aborigines of Tasmania: their Manners, Customs, Wars, Hunting, Food, Morals, Language, Origin, and General Characteristics*; collected from all sources, from the time of their first contact with Europeans until their final extermination, by Mr. H. Ling Roth, assisted by E. Marion Butler. The book will also have a chapter on the osteology by Dr. J. G. Garson; and a preface by Dr. E. B. Tylor; besides numerous auto-type plates, from original drawings made by Edith May Roth. The edition will be strictly limited to subscribers, and every copy will be numbered.

MESSRS. KEGAN PAUL, TRENCH & Co. announce *Christianity and Islam in Spain*, A.D. 756-1031, by Mr. C. R. Haines, being the Kaye prize essay at Cambridge for last year.

THE Cambridge Press will publish immediately an Atlas of Commercial Geography, by Mr. J. G. Bartholomew, intended as a companion to Dr. H. R. Mills's *Elementary Commercial Geography*, which was recently reviewed in the ACADEMY.

MESSRS. WARD & DOWNNEY have in the press *Marriage and Heredity*; or, Some Aspects of the Law of Evolution, by Mr. J. F. Nisbet.

A SECOND series of the Rev. Thomas Parkinson's *Legends and Traditions of Yorkshire* is announced as shortly to be published by Messrs. Elliot Stock.

MR. EDWARD STANFORD announces two additions to his series of "Tourist's Guides": *Worcestershire*, by Mr. R. N. Worth; and *Bedfordshire*, by Mr. A. J. Foster.

MRS. OLIVIA M. STONE's book on the Canary Islands, entitled *Teneriffe and its Six Satellites*, will be brought out this autumn in a condensed one-volume form, with additional illustrations. The information will be brought up to date; and, for the sake of conciseness, much of the personal details of Mrs. Stone's arduous journey through the rugged interior of the islands will be omitted.

THE next volume in the "Lotos" series, published by Messrs. Trübner, will be a selection from Macaulay's essays, dealing with men and books, edited by Dr. Alexander H. Japp, who has added a critical introduction and notes.

MR. H. OGLE has been appointed librarian to the Christ Church Free Library, Southwark. He is the fourth librarian who has been promoted to a chief post from the Nottingham Free Public Libraries.

MR. BERNARD QUARITCH has now on view, up till June 14, at his houses in Piccadilly, an exhibition of the finest illuminated and historical manuscripts of which he has, from time to time, become the purchaser. The "hand-list," which is arranged in chronological order, opens with his latest acquisition, the purple codex of the Gospels, assigned to the time of Archbishop Wilfrid, of York. For this he gave £1500 at the Hamilton sale, and he now values it at £2500. Next in value, and scarcely second in interest, is the Prayer-book of John Talbot, first Earl of Shrewsbury, which was bought from a Breton peasant by a fortunate dealer some thirty years ago, and acquired by Mr. Quaritch at the Didot sale in 1879. But these two are only the choicest examples of a collection which numbers about eighty lots, fairly representative of the miniature art during the middle ages in England, France, Italy, Germany, and Flanders.

IN consequence of Whitsun Monday falling on the regular day of meeting, the next monthly meeting of the Library Association will be held on Monday, June 17, at the Wandsworth Public

Library, when Mr. A. W. Hutton, of the National Liberal Club, will read a paper entitled "A Political Club Library."

ON Wednesday, June 12, Messrs. Sotheby will begin the sale of a large collection of books and MSS., brought together from several quarters, and including many lots of exceptional interest. We may specially mention several holograph MSS. of Tennyson's poems, comprising "Maud," "The Brook," the Dedication to the Queen, &c., often with entire verses never published, and numerous minor corrections; a series of more than one hundred letters on literary subjects, written by D. G. Rossetti in his later years to Mr. Hall Caine; the six drawings in sepia made by R. Seymour for the original edition of *Pickwick* (of which two were never published), together with a letter from Dickens congratulating him on "the pains you have bestowed on our mutual friend"; three large parcels of Sir William Hamilton's official correspondence, during the thirty-seven years of his diplomatic service; a collection of Poe relics, including a first draft of "The Bells," a daguerrotype portrait (circa 1848), and several first editions; and a copy of Mr. F. W. Hawkins's *Life of Edmund Kean*, enlarged to three folio volumes by means of portraits, play-bills, and letters. Among the books we can only notice a number of Americana of the Puritan period; Tennyson's *Poems*, chiefly *Lyrical* (1830); and Wordsworth's *An Evening Walk* and *Descriptive Sketches* (both 1793).

THE Orient Company—which originally (as may be inferred from the names of most of its ships) had dealings with South America, and which now (as may be inferred from its own name) has taken the East for its sphere—proposes to send the *Chimborazo* on a pleasure cruise in another quarter—namely, along the coast of Norway as far as the North Cape, starting from London on Thursday, June 13. A kind of guide-book for the trip has been written by Lieut. G. T. Temple, author of the official work published by the Admiralty known as *The Norway Pilot*. The story of the country and its people is pleasantly told, and illustrated with a large map, and also with woodcuts from Mr. Lovett's *Norwegian Pictures drawn with Pen and Pencil*. Lieut. Temple does not fail to point out that, when once the North Sea is crossed, great part of the voyage will lie within the "Inner Lead," sheltered from the Atlantic by an almost continuous chain of islands.

UNIVERSITY JOTTINGS.

ACCORDING to the *Oxford Magazine*, the honorary degree of D.C.L. will be conferred at the approaching Commemoration (June 26) upon the following: the Bishop of Ripon, Sir Robert Morier, Sir A. C. Lyall, Mr. C. Drury E. Fortnum, and Dr. Billings.

THE University of Cambridge has conferred the following honorary degrees: Doctor of Science, upon Prof. Mendeleeff, the distinguished chemist, of St. Petersburg; Doctor of Literature, upon Mr. A. W. Franks, of the British Museum; the complete degree of M.A., upon Baron A. von Hügel, curator of the museum of archaeology.

DR. BUTLER, the recently appointed Master of Trinity, has been elected Vice-Chancellor at Cambridge for the year beginning with the Michaelmas term.

PROF. SIR G. STOKES will deliver the Rede Lecture, in the Senate House at Cambridge, on Wednesday next, June 12, upon "Some Effects of the Action of Light upon Ponderable Matter."

SIR EDWIN ARNOLD has been invited by Harvard University to deliver a course of lectures to the students on subjects of his own selection; and also to attend the Phi Beta Kappa celebration on June 27, when the customary oration is to be delivered by Mr. Phelps, late minister to England.

THE Rev. Vincent Henry Stanton, of Trinity, author of *Jewish and Christian Messiah*, has been elected to the new Ely chair of divinity at Cambridge, which has come into existence by the separation of a canonry at Ely from the regius professorship of Greek on the death of Dr. Kennedy.

MR. HUBERT HERKOMER's term of three years' occupation of the Slade professorship of fine art at Oxford will end with the present summer; but he is eligible for reappointment.

DR. CHARLES WALDSTEIN, having accepted the appointment of director of the American School at Athens, has intimated his willingness to resign the curatorship of the Fitzwilliam Museum at Cambridge. At the same time, he will retain the university readership in classical archaeology, obtaining leave to spend Lent term for the next three years in Greece.

THE syndicate appointed to report on the telescope offered by the late Mr. Newall, of Gateshead, to the University of Cambridge are "of opinion that the university should avail itself of the opportunity of possessing this fine instrument," and are at present occupied with schemes for its proper maintenance and use. It is estimated that the expense of removing the telescope and re-erecting it at Cambridge will amount to £770.

THE privileges of an affiliated college at Oxford have been extended to the University of Calcutta, so that students from India will be admitted direct to the first public examination, and on passing that will be excused one year's residence.

A COMMITTEE has been formed, with the Duke of Rutland as president, to collect subscriptions towards a testimonial to be presented to the Rev. Alexander J. D. D'Orsey, professor of elocution at King's College, London, to mark approval of his meritorious services during the past sixty years in the cause of education. The hon. secretaries are R. S. Miller, Esq., 55 Lancaster Gate, W.; and the Rev. C. R. Taylor, 85 Elsham Road, Kensington.

WE are requested to ask all persons having in their possession letters from the late president of Columbia College, Frederick A. P. Barnard (whose death was recorded in the ACADEMY of May 18), to send them to Prof. Nicholas Murray Butler, Columbia College, New York, U.S.A., at their early convenience. The letters will be returned after copies have been made.

THE *Harvard University Bulletin*, edited by Mr. Justin Winsor, though mainly devoted to recording additions to the library, also serves as a record of facts relating to the university. An interesting feature is the necrology of graduates of Harvard, compiled by Mr. W. H. Tillinghast, assistant librarian, which—like the bibliography of publications by academical officials—might well be imitated at Oxford and Cambridge. Among the recent benefactions, we notice three fellowships of 450 dollars—each in memory of former members—for the special study of political economy, of constitutional or international law, and of ethics in its relation to jurisprudence or to sociology. At the meeting of the corporation on April 29, various gifts were announced, amounting altogether to no less than 85,000 dollars (£17,000).

ORIGINAL VERSE.

IN VAIN!

THE rustling of the wings thou hearest near
Are not great Love's wide pinions fringed with
fire,
Nor that soft air that stirs thy soul with fear
Ought but the tingling breath of vague Desire;
The wings of him who stands betwixt us twain
Mock with their wanness Love's bright hues in
vain.

Thou canst not take Love's name in vain, or lay
Ought but thine undivided burning heart
Upon his shrine, lest even the air should stay
Thy hand, and into warning whispers start;
Mar not this moment's eye-remembered grace
To set a stain of earth upon its face!

Alas, how heavenly fair this spot would be
If we but loved!—this overhanging cave
Life's long-sought haven, while the murmuring
sea
Reflects a smile of God in every wave:
Yet we, wrapt in night-shadows still do stay
Hopeless upon the outskirts of the day!

LILY HAYNES.

MAGAZINES AND REVIEWS.

THREE new magazines have appeared this month, all at the now popular price of sixpence. That which calls itself the *New Magazine*—published by Messrs. Longmans, and edited by Mr. Archibald Grove—boldly undertakes to give articles by eminent writers for one-fifth of the sum charged by the older "signed" monthlies. The modern desire for great names, and the modern desire for cheapness, can hardly be carried further. *East and West* (Ward & Downey) enjoys the distinction—we cannot say the advantage—of being printed in Paris, and of being published in the middle of the month previous to that which appears on the cover. Apart from the typography, the articles also have a cosmopolitan flavour, not a single one in the first number being altogether English. *Tinsley's Magazine* is somewhat of a puzzle; for though it professes to be the first of a new series, one of its serials is already in its eighth chapter. It gives a great deal for the money, and is illustrated with process-blocks. But we cannot praise the design on the cover, due to the industrious pencil of Mr. Walter Crane.

THE *Expositor* for June will be generally pronounced a readable number. May the day be distant when none but professed critics contribute to its pages! Dr. Jessopp offers exegetical arguments for believing in very primitive liturgies and confessions of faith, fragments of which are imbedded in the New Testament writings. Dean Chadwick writes picturesquely on the "minor figures" among the apostles, and Mr. Josiah Gilbert on the image and the stone in Nebuchadnezzar's dream. The author of "Titian's Country" trusts neither critics nor, as it seems, Assyriologists: Nebuchadnezzar, according to him, has very narrow views of religion. Dr. Bruce continues his suggestive articles on Hebrews.

THE chief interest of the new number of the *Revue des Etudes Juives* lies in the serious, though courteous, polemics between Dr. Julius Oppert and M. J. Halévy about the Sumerian or Akkadian language, of which Halévy for some fifteen years has persistently denied the existence, thus running counter to all the Assyriologists. He invokes, however, the aid of the late Stanislas Guyard and of Prof. Friedrich Delitzsch, and maintains that his opponents have invented a Sumerian people that never existed, and have attributed to them a language which never was spoken. Dr. Oppert boldly replies that he himself is the inventor; and he brings forward the names of Prof. Sayce and the late François Lenormant, Hincks (who

made the term Akkadian), and many others, on his side. The brief little "symposium," which Théodore Reinach sums up by saying that Halévy is never long in agreement with anything whatsoever, is worth reading. The "Magré Dardagé"—a Hebrew-Italian vocabulary of the fourteenth century, chiefly useful for its Italian vulgarisms and French and Provençal glosses—is brought to a close by M. Moise Schwab. M. Maurice Vernes discourses on Jephtha and the division of land in Palestine; and M. James Darmesteter brings together the controversial Pahlavi texts from the Dinkard, &c., which relate to Judaism.

THE variety both of matter and illustration of the *Revue Universelle* (Librairie de l'Art) is well sustained in the last number, with which the second volume of this pleasant periodical comes to its close. "Bright and light" might be its motto. Two short and amusing stories, a pretty set of verses, articles on female artists and female singers, a paper on the beautiful town of Nancy, and another on the Cevennes, a bright piece of music, a page or two of aphorisms, four other articles, and forty-nine illustrations, cannot be called dear for a franc. Written to a great extent by ladies and for ladies, the most prudent English matron need not refuse it admission to her household.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRUNETIERE, Ferd. Questions de critique. Paris: Calmann Lévy. 3 fr. 50 c.
DEMBSOWSKI, J. Mitteilungen ab. Goethe u. seiner Freundeskreise aus bisher unveröffentlichten Aufzeichnungen d. gräflich Egloffstein'schen Familien-Archivs zu Arkitten. Lyck: Wiebe. 1 M. 50 Pf.
FRAENKEL, A. Der Nachbar im Osten. Cultur- u. Sittenbilder aus Russ-land. 3. Bd. Hannover: Helwing. 2 M. 60 Pf.
GARNIER, E. La porcelaine tendre de Sèvres. Livr. 1. Paris: Quantin. 20 fr.
GERMONT, L. Loges d'artistes. Paris: Dentu. 12 fr.
HAINZ, O. Das Schauspiel der deutschen Wanderbühne vor Gottesched. Halle: Niemeyer. 2 M.
MOLINIER, E. Venise: ses arts décoratifs, ses musées et ses collections. Paris: Lib. de l'Art. 25 fr.
RODIER, G. L'orient: journal d'un peintre. Paris: Victor-Havard. 3 fr. 60 c.
SCHAUB, K. E. Ueber die niederdeutschen Uebersetzungen der Lutherischen Uebersetzung d. N. T., welche im 16. Jahrh. im Druck erschienen. Halle: Niemeyer. 2 M.
SCHWITZKE, Ch. Un Poëte allemand au 16e Siècle. Etude sur la vie et les œuvres de Hans Sachs. Paris: Berger-Levrault. 12 fr.

THEOLOGY.

- BAUR, A. Zwingli's Theologie, ihr Werden u. ihr System. 2. Bd. 2. Hft. Halle: Niemeyer. 2 M.
STRIMMEYER, F. L. Beiträge zum Verständnis d. Johanneischen Evangeliums. IV. Berlin: Wiegandt. 2 M.

HISTORY, LAW, ETC.

- FRISBERG, O. Die Ermordung d. Herzogs Friedrich v. Braunschweig im J. 1400. Leipzig: Fock. 1 M. 50 Pf.
KLEINSCHMIDT, A. Charakterbilder aus der französischen Revolution. Wien: Hartleben. 3 M.
KNAPP, P. Die Kypseliden u. die Kypseloslade. 1. Thl. Tübingen: Fues. 1 M. 20 Pf.
LEIST, F. Zur Geschichte der auswärtigen Vertretung Bayerns im 14. Jahrhundert. Bamberg: Buchner. 3 M.
SCHNEIDER, A. Der Prozess d. C. Rabirius betr. fassungswidrige Gewaltthat. Zürich: Schulthess. 1 M. 20 Pf.
STAATSBESTRECKTEN, die u. ihre Entscheidung einschliesslich d. Kriegrechts. Auf Grundlage europ. Staatspraxis. Hrg. v. F. v. Holtzendorff. Hamburg. 32 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- COHEN, H. Kants Begründung der Aesthetik. Berlin: Dümmler. 9 M.
GRUBER, W. L. Beobachtungen aus der menschlichen u. vergleichenden Anatomie. 9. Hft. Berlin: Hirschwald. 6 M.
KORSTLIN, K. Prolegomena zur Aesthetik. Tübingen: Fues. 2 M. 50 Pf.
STOFFERT, A. Th. Bau u. Entwicklung der Schale v. Emyda ceylonensis. Gray. Basel: Salimann. 2 M. 80 Pf.
WAGNER, M. Die Entstehung der Arten durch räumliche Sonderung. Basel: Schwab. 12 M.

PHILOLOGY, ETC.

AMAND, A. La légende syriaque de saint Alexis, l'homme de Dieu. Paris: Vieweg. 7 fr. 50 c.
 EGBRETS V. LUTTIOR Fecunda Ratis. Zum ersten Mal herausg., auf ihre Quellen zurückgeführt u. erklärt v. E. Voigt. Halle: Niemeyer. 9 M.
 WYSS, W. v. Die Sprichwörter bei den römischen Komikern. Zurich: Schulthess, 2 M.

CORRESPONDENCE.

THE FERTILISATION OF THE DATE-PALM IN ANCIENT ASSYRIA.

Oxford: May 31, 1889.

In the Assyrian sculptures, few figures are looked on with more wondering curiosity than the forms of certain gods or genii, human as to the body but four-winged, some man-headed and some eagle-headed. Carrying in the left hand a basket or bucket, and in the right hand an object more or less like a fir-cone, these huge beings stride towards what is recognised as a highly conventional rendering of a palm-tree. The act represented has, so far as I know, not been explained; and it is only within the last few days that, in the course of comparing these scenes for a different purpose, I have been led to its meaning by evidence which has satisfied several experts to whom I have shown it.

The object resembling a fir-cone is the inflorescence of the male date-palm, as it appears when freed from its sheath ready to have its pollen dusted over the female flowers. This artificial fertilisation, indispensable to the production of a crop of edible dates, is the operation which the winged deity is seen sometimes about to perform, sometimes actually performing; and he carries a fresh supply of flowers in his basket. When it is considered how in such regions as Assyria, from remote antiquity, the prosperity, and often the very existence, of the population has depended on the date crop, and, therefore, on this practice of fertilisation, it is seen that the prominence given to it in the religion and art of the country is not more than its due.

I am now, with the invaluable aid of Prof. Sayce, collecting and arranging the mass of pictorial evidence bearing on this subject, and other points of Oriental doctrine arising out of it; but as this will take some months to do, I ask you to insert this note.

EDWARD B. TYLOR.

FOLKLORE IN THE "DIVINA COMMEDIA."

London: May 26, 1889.

I do not know whether the voluminous Dante literature comprises an essay on the folklore in the *Divina Commedia*; but there certainly is material for such an essay. Thus, in the *Inferno*, xx. 126, we have a reference to Cain and the thorns—"Caino e le spine"—our Man in the Moon.* See also *Paradiso*, ii. 51:

"che son li segni lui
 Di questo corpo, che laggioso in terra
 Fan di Cain favoleggiare altrui?"

Again, in the *Inferno*, xxiv. 93—

"Senza sperar pertugio o elitropia"—

we have an allusion to the belief that the precious stone heliotrope (a kind of striped jasper, I believe) helped to render its wearer invisible. As Pliny (*H.N.* xxxvii. 10, 60) in the English of Philemon Holland, observes:

"Most impudent and palpable is the vanity of magicians in their reports of this stone; for they let not to say, that if a man carry it about with him, together with the herbe Heliotropium, and

* Compare "Midsummer Night's Dream," III. i.

besides mumble certain charmes or prayers, he shall goe invisible."

Then, in the *Inferno*, xxiv. 122, 123, Dante refers to the belief that land and sea have changed places, owing to Lucifer's fall.

In the *Purgatorio* there is still more folklore. First, in xiii. 123—

"Come fa il merlo per poca bonaccia"—

Dante alludes to the story that the blackbird mistook a gleam of sunshine at the end of January for the commencement of spring, and flew off chirping: "Più non ti curo, Domine, che uscito son del verno."

Secondly, in xx. 19, we have a reference to the practice of invoking the Blessed Virgin by women in pains of childbirth. This is mentioned also in *Paradiso*, xv. 133, and the Irish version of "Der Judenknabe" contained in the Book of Lismore, ends with the statement that "no Jewish woman, when she is in birth-pangs, can bring forth her child until she entreats Mary."

Thirdly, in xxxiii. 36—

"machi n'ha colpa, creda
 Che vendetta di Dio non teme suppe"—

Dante alludes to the Tuscan belief that if a murderer could, within nine days after his crime, eat a sop dipped in wine upon the grave of his victim, he would be safe from the vengeance of the family.

Besides the above quoted allusion to Cain and his thorns, the *Paradiso* contains, so far as I remember, only one piece of folklore, namely, in xxv. 112, 113, where the poet refers to the belief, common in Europe, that the pelican feeds its young with blood from its own breast.

To these may, I think, be added the passage in the *Inferno*, xxxiii. 129-132, where the traitorous Friar Alberigo says:

"Sappi che tosto che l'anima trade,
 Come fec'io, il corpo suo l'è tolto
 Da un demonio, che poscia il governa
 Mentre che il tempo suo tutto sia volto."

Thus rendered by the late C. B. Cayley:

"Learn now, that when the soul a bond so dear
 Betrays, as I have done, straight in his place
 A fiend takes up the body's governing,
 Until its time has run the apportion'd space."

Poggiali and the other commentators, so far as I know, shed little light on the origin of this doctrine, which seems, at first sight, to be a pure product of Dante's imagination. Wright, indeed, refers to Ps. cix. 5, meaning cix. 6—cviii. 6 of the Vulgate (constitue super eum peccatorem; et diabolus stet a dextris eius); and Cary refers to Southey's tale of Donica—a worthless ballad, founded on one of the legends told in the following extracts from Heywood's *Hierarchy of the Blessed Angels* (London, 1635, pp. 479, 480):

"Possible it is, that the inferiour Divels at the command of the superiour, should possess the bodies of the Dead for a time, and move in them; as, by examples, may appeare. Eunapius reports, That an Egyptian Necromancer presented the person of Apollineus before the people. But Iamblicus a greater Magition standing by, told them, It was not he, but the body of a Fencer who had before been slaine. When whispering a stronger charm to himself, the Spirit forsooke the body, which falling down dead, appeared to them all to be the stinking carcase of the Fencer before spoken of, and well known to them all."

"The like is reported of one Donica, who after she was dead, the Diuell had walked in her body for the space of two yeares, so that none suspected but that she was still alive: for she did both speak and eat, though very sparingly; only shee had a deepe paleness in her countenance, which was the only signe of death. At length a Magition coming by, where she was then in the companie of many other Virgins; as soone as hee beheld her, hee said, Faire Maids, why keep you company with this dead Virgin, whom you suppose to be

alive? When taking away the Magicke charme which was tied vnder her arme, the body fell downe liueless and without motion."

A similar idea is the basis of Mr. Robert Louis Stevenson's appalling story of *Thrawn Janet* "with the bogle in her clay-could flesh." And there are touches about this tale that lead one to conjecture that he got the idea in the Highlands or some other Celtic country.

But the closest parallel is an Irish legend embodied in the homily on St. Patrick preserved in the Book of Lismore, a fifteenth century MS. belonging to the Duke of Devonshire. This legend, literally translated, runs as follows:

"Then Failge Berraide boasted that he would kill Patrick wherever he should meet him, in revenge for the idol Cenn Cruaich [which Patrick had destroyed]; for it was Failge's god. So Patrick's people [knowing that he was, like St. Paul, desirous of martyrdom] hid from him what Failge had declared; and one day Odran, his charioteer, said to Patrick: 'Since for a long time I have been charioteering for thee, O master, O Patrick, let me to-day be in the chief seat, and do thou be charioteer.' Patrick did so. Thereafter Patrick went into the district of Húi Failgi, and Failge came and gave a thrust (of his spear) through Odran in the form of Patrick. Not long afterwards Failge died, and his soul went into hell. Then the Devil entered Failge's body, so that it dwelt among men as if it were alive."

"Then Patrick, after a long while, came to Failge, and tarried outside before the fortress, and asked one of Failge's slaves where Failge was biding. 'I left him in his house,' saith the slave. 'Tell him,' saith Patrick, 'to come and speak with me.' Then the servant goes to fetch Failge, and found of him in the house nought save his bare bones, bloodless, fleshless. The slave comes to Patrick in grief and sorrow, and tells him how he had seen Failge. Said Patrick: 'From the day when Failge slew my charioteer before mine eyes, his soul went to hell for the deed he had done, and the Devil entered his body.'

"And that is the tragical death of Failge."

There is an imperfect copy of this legend in the *Tripartite Life*, Rolls ed., p. 218, and Latin versions are in a MS. in the University Library, Cambridge, marked Ff. 127, fo. 462 b 2, and in Colgan's *Trias Thaumaturga*, pp. 25-26 (*Tertia Vita*, c. 59), p. 44 (*Quarta Vita*, c. 77), and p. 81 (*Sexta Vita*, c. 73). It will be seen that the Irish story has two of the three characteristics of Dante's doctrine, namely, immediate departure of the traitor's soul to hell, demoniac possession of the traitor's body, and continuance of that possession during the body's natural life.

If, as seems probable, the doctrine is a piece of folklore, the question arises, Where did Dante learn it? Not in Italy; for Alberigo's *Sáppi* is inconsistent with its being a popular Italian superstition. More likely in France, a Celtic country, where Dante resided for two years as a student at the University of Paris.

WHITLEY STOKES.

THE ORIGIN OF THE WORD "CAPSTAN."

London: May 31, 1889.

When the editors of the New English Dictionary came to consider the origin of the word "Capstan," they would find two current answers to the problem, corresponding respectively to the two Spanish forms of the word, *cabestrante* and *cabrestante*, the greater fullness of the word in Spanish seeming to point to that language as the birthplace of the designation.

The first suggestion, and the one approved by Dr. Murray, is that the word is derived from Lat. *capistrum*, Prov. *cabestre*, Sp. *cabestro*—a halter, the capstan being regarded, by a somewhat forced analogy, as a haltering of the

ship, a means of holding it fast like a horse by the halter.

The competing derivation is the one proposed in my Dictionary (1859), from the name of the goat, applied in Spanish, as in several other languages, to a mechanism for exerting a heavy strain (*cabra*, in mediæval warfare, an engine for casting stones; *cábria*, a windlass or crane); and *estante*, present participle of *estar*, in the sense of standing upright*; the distinctive feature of the capstan being the upright position of the axis, contrasted with the horizontal axle of a windlass worked with a crank, or a builder's crab.

The term *cabrestante* might equally have arisen in Southern France—the forms *cabre* and *crabe* being vouched by Roquefort in the sense of "goat," while *cabre* in nautical language still signifies a windlass or crab, and the E. *crab* itself testifies to the former use of Fr. *crabe* in the same sense. In the South of France (Castres) *cabro* and *crabo* are current in both significations.

Looking now to the intrinsic probability of the two etymologies, there cannot be a doubt as to the superiority of that which directly indicates the essential structure of the thing signified. The analogy of a halter would give a designation to the anchor and cable rather than to the winding engine itself; and, moreover, it would be equally applicable to the older mechanism with a horizontal axis, and, therefore, would be most unlikely to suggest a distinctive name for the improved construction. Any valuable improvement of an old contrivance would acquire a name for itself, without conscious invention, by coupling the essential feature of the improvement with the name by which the old form of mechanism was already known. And thus, in the case of the capstan, the mechanism would still be conceived as a *cabra* or *cabre* when the axis was moved into a vertical position, but it would be qualified as a *cabra estante* or *cabre estante*, an upright windlass or crab. It would be an astonishing coincidence if a name taken in fact from a fancied analogy with a halter (Pg. *cabresto*) could be resolved into elements exactly expressing the essential characteristics of the thing signified. The presumption that the verbal analysis, which truly indicates the structure of the object named, exhibits also the historical formation of the name itself is so strong that it can only be overruled by the clearest proof that *cabrestante*, and not *cabrestante*, was the original form. But Dr. Murray adduces nothing of the kind. He does not even inform us what are the dates to which he can trace the two forms of the word, whether in Spanish or in Provençal. He contents himself with denouncing, *ex cathedra*, our derivation as an untenable conjecture, "ingeniously supported by the known application in various languages of the name of the goat to various mechanical devices." But when he speaks of our derivation as taken "from *cabra*, goat+*estante*, 'standing,'" he hardly gives a fair representation of the theory. We do not suppose that those who gave a name to the capstan had any thoughts of resemblance to a rearing-goat. It would be a *cabra* to them because that was the name they habitually gave to a crab or winding mechanism, without any thought of the original sense of the word. Our doctrine is that *cabrestante* is derived from *cabra*, a winding engine, and *estante*, upright

—a derivation which can with no propriety be spoken of as being ingeniously (that is to say, speciously) supported by the metaphorical application of the name of the goat to a windlass or crane, because that application of the term is the very foundation of our etymology.

The transposition of the *r* between the second and third syllables of the Spanish forms may as easily have taken place in the one direction as in the other. It is rather in favour of *cabrestante* that it is the form in use among shipmen, according to the Spanish Academy. The change to *cabestrante* may have taken place at a period sufficiently early to account for the Catalanian and Provençal forms, *cabestrant*, *cabestrán*; and it will by no means be conclusive to the contrary if earlier examples of these latter can be found than of the Sp. *cabrestante*. It will be a balance of probabilities in which large allowance must be made for our imperfect acquaintance with the early records of the languages in question. H. WEDGWOOD.

THE ETYMOLOGY OF THE WORD "GOD."

Oxford: May 31, 1889.

Dr. A. Fick, in his *Vergleichendes Wörterbuch der Indo-germanischen Sprachen* (1874, i., p. 83) under the root *GHU*, "to call," proposes with some hesitation an etymology for the Teutonic name for the Deity. He places under this Indo-Germanic root *GHU* the Gothic *guth*, adding, however, this remark:

"God is either the object of invocation (*der Angerufene*), or the object of sacrifice (*der, dem geopfert wird*), cp. Skr. *huta* from *HU*, to sacrifice."

Prof. Kluge, in his *Etymologisches Wörterbuch der deutschen Sprache* (1888), supports the derivation of the Gothic *guth* from the Indg. \sqrt{ghen} , "to call," with much learning and ingenuity, finding Vedic analogy in *puruhūta*, which he alleges to mean "vielgerufener," and to be a common epithet of Indra.

However, I cannot help thinking that the alternative etymology proposed by Dr. Fick has a good deal in its favour. I have noticed that the Indg. \sqrt{ghen} , "to pour, sacrifice," has been very widely used from the earliest times for the purposes of religious terminology. For instance, in Greek this \sqrt{ghen} appears as $\chi\epsilon\omega$ (for $\chi\epsilon\phi\omega$), "to pour," a word constantly used in a technical sense in connexion with drink-offerings; and its strong grade cognate $\chi\omicron\phi$ ($=\chi\omicron\phi\text{-}\acute{\alpha}$) has almost solely a sacrificial connotation. With the Indg. strong grade *ghou* we may also connect the Skr. *hōtar* (*Zend zaotar*), "high priest," and the Armenian *jau-nem*, "I sacrifice" (see Brugmann, § 410.)

Now it seems to me that it would be quite possible to connect our word "God" with Indg. *ghu*, the weak grade of the \sqrt{ghen} , "to pour." Old English "god" is the representative of a primitive Germanic base *guda*—Indg. *ghu-tō*—, which, according to form, might mean either the libation, the sacrifice, or the object of sacrificial service (see Brugmann, ii., § 79). I think that this etymology, which is possible phonologically, is more probable than the other from the consideration of the gradual development of religious ideas. Surely the Object of Prayer (*der Angerufene*) is too lofty and spiritual a name to have become a general name for the Deity in the earliest times.

A. L. MAYHEW.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, June 11, 3 p.m. Royal Institution: "Some Recent Biological Discoveries," IV., by Prof. E. Ray Lankester.

WEDNESDAY, June 12, 3 p.m. University College: Barlow Lecture, "Questions arising out of *Inferno* i.-iii., III., by the Rev. Dr. E. Moore.

5 p.m. University College: Introductory Lecture, "The Place of Archaeology in School and University Education," by Prof. R. S. Poole.

8 p.m. Microscopical: "A New Species of *Megalotrocha* from Brisbane," by Dr. V. G. Thorpe.

THURSDAY, June 13, 3 p.m. Royal Institution: Experimental Lecture, "Chemical Affinity," V., by Prof. Dewar.

3 p.m. University College: Barlow Lecture, "Questions arising out of *Inferno* i.-iii., IV., by the Rev. Dr. E. Moore.

8 p.m. Mathematical: "The Square of Euler's Series," by Dr. Glaisher; "A Theorem in the Calculus of Linear Partial Differential Operations," by Major MacMahon; "Crystalline Reflection and Refraction," by Mr. Basset; "The Uniform Deformation in Two Dimensions of a Cylindrical Shell of Finite Thickness, with Applications to the General Theory of Deformation of Thin Shells," by Lord Rayleigh; "The Figures of the Pippian and Quipian of a Class of Plane Cubics," by the President.

FRIDAY, June 14, 3.30 p.m. British Museum: "Babylonian Astronomy reconstructed from the Tablets, II., the Year, Month, and Week," by Mr. G. Bertin.

5 p.m. University College: Introductory Lecture, "Athena and Recent Discoveries," by Mr. Talfourd Ely.

8 p.m. New Shakspeare: "A Projected Edition of the Saga of 'Amboles,' with an Account of a Collection of Inedited Icelandic Literature illustrative of Shaksperian Stories," by Mr. I. Gollancz.

9 p.m. Royal Institution: "Quartz Fibres," by Mr. C. V. Boys.

SATURDAY, June 15, 3 p.m. Royal Institution: Tyndall Lecture, III., "Idealism and Experience in Art and Life," by Prof. W. Knight.

3.45 p.m. Botanic: General Meeting.

SCIENCE.

Graphics; or, the Art of Calculation by Drawing Lines applied especially to Mechanical Engineering. By Robert H. Smith. Part I. (Longmans.)

It is only twenty odd years since Culmann, following up the broad lines of Poncelet, founded the science, or perhaps it would be better to say art, of Graphical Statics. Eight years afterwards Weyrauch could give a succinct account and bibliography of the whole subject in less than forty pages. Nowadays the literature has become somewhat unmanageable; and one of the best of recent text-books contains four volumes of about four hundred pages each. *Graphics* may be defined as the art of calculating by the aid of the drawing-board; and any instrument, from the pencil and straight-edge up to the integrator of Abakanowicz, is permissible. Just as in mathematics, so in graphics, there are pure and applied sides. Pure *Graphics*—sometimes termed the Graphical Calculus—deals with all the various modes of calculation possible. There are very few processes of Pure Mathematics which have not their analogues in Pure *Graphics*. The difference is solely this—the size of our drawing-board, the keenness of our eyes, and the sensible thickness of a physical straight line set a limit to the accuracy of graphical calculation; but our patience, the incompleteness of our logarithmic tables, or gaps in our analysis, are the limits to analytical calculations. An ordinary draughtsman ought to be safe from an error of more than 1 or 2 per cent. in the run of graphical calculations; and this error is well within the limits of the knowledge we have of the physical properties of most of the pieces of material with which the technologist has to deal. Hence the striking value of graphical calculation to the engineer. At the same time, it must be remembered that much can be done graphically which at present is almost beyond the reach of analysis. Such differential equations, for example, as occur in the motion of bodies on lubricated surfaces, or in the rolling of one cylinder on another, are fairly easily

* It is obvious that the representatives of Lat. *stare* in all the Romance languages must have signified standing, before they came to be used in the abstract sense of mere existence. Thus the Old Fr. *estant* constantly occurs in the sense of upright, and evidence of Sp. *estante* having had the same meaning is preserved in the nautical terms *estantes*, the uprights or supports of the cross-beams of the decks.

dealt with on the drawing-board. Would it be heresy to suggest that one elliptic cylinder rolling upon a second under the action of gravity would possibly puzzle a young Cambridge wrangler, even if he had only to find the time to any position within 2 per cent. of error?

Pure Graphics, then, has for its chief branches Graphical Arithmetic, Graphical Theory of Equations, Graphical Theory of rates and sums (including the beginnings of a theory of differential equations), and graphical representation of functions of two and three variables. Besides Cremona's *Calcolo grafico*, now a little out of date, we have the excellent work of Favero and its still more valuable annotated translation by Terrier, together with numerous papers and memoirs by Lill, Lalanne, and others. We have, as yet, no thorough English text-book, and here Prof. Smith had the field clear before him. He has devoted three chapters in his book to what he terms "Graph-Arithmetic," "Graph-Algebra," "Grapho-Trigonometry and Mensuration." We must confess to very serious disappointment both in the material and processes of these chapters. They are very insufficient and often clumsy; for example, we may note the solution of a quadratic equation by means of a parabola, when the set-square and dividers will solve any quadratic without the least alteration of form. Here, as elsewhere in his book, Prof. Smith seems to have disregarded the results of all contemporary literature.

Pure Graphics, merely the art of calculating by the drawing board, can be of course applied to all branches of physical investigation. Of these branches, statics and elasticity have, up to the present, been most fruitfully worked at; but, at the same time, it must be noted that dynamics, especially its application to machinery, is now taking a foremost place. In Graphical Statics, including elasticity, we have the classical work of Culmann—now, of course, in its first volume, falling behind the times, but of which the first part of the second volume, piloted by Prof. Ritter, promises good things; the excellent four-volumed French treatise of Lévy, the Italian treatise of Favero, and the just-issued Italian work of Savotti; in addition, the tracts of Cremona, Eddy, and others, as well as a long series of suggestive memoirs, mostly German and Italian. What would not the engineering student give for an English equivalent of Lévy or Savotti—not a mere translation, but a well-thought-out English original work of like calibre! Prof. Smith had again a clear field. He was writing after Lévy on Statics and Burmeister on Kinematics. He may have read both of them, but we cannot find any trace of it in his work. There is such a thing as being too independent. It is impossible for any one nowadays to sit down and write *de novo* a treatise on Graphics. He will refind constructions for himself, but often by most circuitous routes; and the result will be that his book will be read only by teachers seeking the few points that are novel in it and not by students who require a highway through the subject.

Herein lies our chief quarrel with Prof. Smith. Graphics is an art yet to be made popular in England, and he has introduced it in a form which will repel many readers and

lead others to hold it a method of small account. His notation, which extends from the ordinary sign of equality up to three horizontal and three vertical bars, is appalling. His introduction of the word *locor* to replace what Clifford termed *rotor*, which is shifted to something else, is unnecessary and confusing. The result is that the reader has to turn very frequently two or three times in a page to the glossary to understand what is being said. Perhaps the most remarkable passage in the book in this respect is p. 246, which it took us some twenty minutes to translate. But it is not only in the introduction of new symbols and terms that Prof. Smith makes the way difficult for us. He changes the meaning of well-accepted terminology, as the following passage will show:

"The acceleration of the velocity of a point may often be conveniently split into two components: one along the line of motion, termed 'tangential'; and the other normal to it, and called 'centripetal' or 'radial'" (p. 111).

The "radial" component of acceleration has a meaning entirely different from this for students reared on the customary English text-books, and the new use of the word can only tend to confuse them. There are several other points in which the author differs from customary mathematical usage without, it seems to us, any real gain.

We are compelled, then, to condemn Prof. Smith's work both as a text-book for students and as an introduction for English readers to the increasingly important art of Graphics. It will be liable, we fear, to throw back the study of the subject here if it be taken as a real measure of the power of the new method. It does not represent even the Culmann-Cremona stage of the art in Germany and Italy. At the same time, the teacher will find things of much value in the book if he has only courage to go through it. Thus, there are several good points in the chapter on "Beam-Linkages." We are glad also to see, in a more accessible form, the description of the "acceleration diagram," which Prof. Smith himself first introduced in a paper before the Edinburgh Royal Society. There are grains to be picked up also in the final chapter on "Solid Static Structures"; but in most practical cases we can certainly "get round" the terribly lengthy plan and elevation constructions suggested in this chapter. We expect the mathematician would turn with a sigh of relief to analysis, if Graphics compelled him to deal with a tetrahedral frame, after the manner of Prof. Smith! A word ought also to be said for the excellency of the diagrams, which represent a very great deal of thorough and careful hard work.

A remark may be made as to a curious little point in which Prof. Smith's experience differs from that of the reviewer. He rightly asserts that the dividers are better than the scale in reading off and adding magnitudes:

"The error in reading the scale is nearly always in the same direction, either always a little too much, or else always slightly too small, the direction of the error depending on the peculiarity of the eyesight of the draughtsman."

With this we entirely agree, but not with what he writes further:

"The error in setting the dividers has not the same invariable character. It is as often positive as negative."

Our experience goes to show a very steady "personal equation" with the dividers as well as with the scale. The same student always transfers his distances from one part of the diagram to another, with nearly the same loss or gain per cent.

It is the misfortune of Graphics in this country that it has still to wait for a thoroughly capable exponent. There must be considerable vitality in it, however, considering the various books it has survived. If we can produce books like Cotterell's *Applied Mechanics* and Fidler's *Bridge Construction*, which are thoroughly good, why should we remain twenty years behind the rest of the world in Graphics only?

TWO BOOKS ON ECONOMIC BOTANY.

The Useful Native Plants of Australia. By J. H. Maiden. (Triebner.) If anyone needs to be convinced of the extraordinary wealth of our Australian colonies in products of commercial value, he will only have to cast his eye over this work of 650 large octavo pages entirely devoted to the useful native plants of Australia and Tasmania. It was compiled, in the first place, as a guide-book to the very valuable Technological Museum of New South Wales, located at Sydney, by its curator; but it is desirable that it should have more than a colonial circulation. The products are classified under eleven heads, viz.—(1) human food and food adjuncts, (2) forage plants, (3) drugs, (4) gums, resins, and kinos, (5) oils, (6) perfumes, (7) dyes, (8) tans, (9) timbers, (10) fibres, (11) miscellaneous. Of these the timbers occupy nearly 300 pages, no fewer than fifty-two species of *Acacia* and sixty-nine of *Eucalyptus* being named as useful in this respect. But the gums and resins are scarcely less important to commerce and the arts; here, again, thirty-two species of *Eucalyptus* are enumerated as yielding valuable products. The gum trees are, in fact, an almost boundless source of wealth to the colonists. Many useful instructions are interspersed as to the growth and seasoning of timber, the preparation of drugs and gums, &c.

The Uses of Plants: a Manual of Economic Botany. By G. S. Boulger. (Roper & Drowley.) This is a useful, but too concise and too greatly compressed, manual of economic plants. The classification is very much the same as that in the work just named, viz.—(1) foods, food-stuffs, and food-adjuncts, (2) materia medica, (3) oils and oil-seeds, &c., (4) gums, resins, &c., (5) dyes and tanning materials, (6) fibres and paper materials, (7) timber and other woods, (8) agricultural plants, (9) miscellaneous products. In a small book of 200 pages it is obvious that only those plants which yield products in most universal use can be included, and we find no preface with any hint as to how the selection has been made. So far as a cursory glance can show, this has been judiciously done; but the botanical descriptions are not always accurate. Thus, on p. 51, the fleshy edible portion of the drupe or stone-fruit is described as the "epicarp" instead of the mesocarp.

CORRESPONDENCE.

MR. ARCHER HIND'S "LAST WORD."

Oriol College, Oxford: June 5, 1889.

My criticism of an edition of the *Timæus* in the March number of the *Classical Review* was replied to by the editor in the April number. He explained that he "should certainly have not felt called upon to notice a curious piece of eristic signed 'J. Cook Wilson'" were it not that I had "freely scattered accusations of dishonesty." I used no such opprobrious expression, but mentioned certain facts about the editor's use of the notes of his predecessors, incontrovertible and amply confirmed by an independent review in another country. The principal of these statements concerned his relation to Stallbaum and Martin. He did not either meet directly or deny these, but tried to discredit them indirectly by "exhibiting three or four typical specimens of Mr. Wilson's style, to show what sort of material his *farrago libelli* is composed of: after which I have done with him."

A more unfortunate course could not have been taken, for the criticisms of these "typical specimens" consisted almost wholly of grave mistakes and grave misrepresentations, made the more unlucky by the personalities associated with them. To exhibit these fully, and to leave no doubt about what he calls "idle invective and unsupported assertion," needed more room than could be asked for in a review, and, therefore, I announced a pamphlet. The part of this which, besides other matters, dealt with every point of the editor's answer was nearly finished in the Easter vacation; but an unforeseen circumstance involving me in much business happened in the last fortnight of the vacation, and prevented literary work. In term my time has been so taken up by academical engagements that I shall probably be unable to publish the pamphlet before the long vacation, and if so shall defer it till the beginning of next term.

From a merely controversial point of view, however, my pamphlet can wait, for in a second reply, entitled "A Last Word" (*Classical Review*, May), the editor has given me a victory as complete as could be desired or imagined.

In my article in the *Classical Review* for April, after remarking shortly on the above-mentioned characteristics of the editor's reply, and promising to answer it more fully elsewhere, I gave one test instance of the worth of his argument. In the "Last Word" the editor accepts this test entirely, with what result will be best shown by putting my remarks and his reply side by side. (The italics in the editor's sentence, "This is no theory," &c., are mine.)

"CLASSICAL REVIEW,"
APRIL, 1889.

"I conclude by giving the reader a test of the value of the statements which the editor makes in his answer, in a matter which will take little space. In No. (2) he says, 'furthermore, it might be interesting to learn wherein consists an attack upon Martin which our critic attributes to me. I refer to Martin three times in this connexion, and each time with approval.' My point was not that the editor attacked Martin, but that his attack was unsuccessful. The editor in reply contends that he did not attack Martin at all. Now these are

"CLASSICAL REVIEW,"
MAY, 1889.

"A Last Word.

"I have but a few words to add in reference to Mr. Wilson's attempt at replying to my criticisms. I am in no wise concerned, as I have already said, with his opinion of my scholarship and philosophy, but only with his imputations of *mala fides*. I therefore refrain from all comment on his remarks, except as regards

"CLASSICAL REVIEW,"
APRIL, 1889.

the facts. In 38 D τὴν ἐναντίαν εἰληχόρας ἀντὶ δὲ δυνάμειν, said of Mercury, Venus, and the Sun, is interpreted by Martin to mean that Mercury and Venus revolve in a direction opposite to that of the sun; though he admits, as the editor himself says, that there are difficulties. The editor attacks this theory and interprets quite differently. Martin's words are, 'Platon a voulu dire bien positivement que ces deux planètes suivent une direction opposée à celle du soleil.' The editor says, 'If the contrary motion' [i.e., the kind meant by Martin] 'of the two planets is insisted on, the result follows that we have here the one theory in the whole dialogue which is manifestly and flagrantly inadequate. Plato's physical theories, however far they may differ from the conclusions of modern science, usually offer a fair and reasonable explanation of such facts as were known to him. They are sometimes singularly felicitous, and never absurd. I cannot, then, believe that he has here presented us with a hypothesis so obviously futile.'"

I had quoted the very plain and entirely decisive sentence from Martin (in which I have put italics) out of many similar ones to make further evasion impossible. "Now"—to speak with the editor who has an aptitude for formulating the criticisms most fatal to himself—"either he saw the sentence [in my article] or he did not; the inference in either case need not be precisely specified."

The reader who had only the editor's remarks before him would little suspect that the statements about Martin's view in the paragraph beginning "This is no theory of Martin's," and ending "The 'attack upon Martin,' is actually and expressly an argument on Martin's side" are wrong from beginning to end; all but one being the opposite of the truth, and that one ("gravest objection," &c.) being an extraordinary perversion of the truth. But, as I have had to say before of the editor's mistakes, "it is incredible, but it is so." That the theory in question is the one Martin pronounces for is seen conclusively from the single sentence I had quoted; and it appears in the very clearest way all through the note of Martin which the editor refers to. Not only so, but, to make assurance doubly sure, Martin affirms it over

"CLASSICAL REVIEW,"
MAY, 1889.

the point which he puts forward as a test question between himself and me and which beyond doubt answers that purpose admirably.

"In attempting to justify his assertion that I attack Martin in a certain passage, he quotes part of my animadversions upon the contrary motion which, as is commonly thought, Plato assigns to Venus and Mercury. This is no theory of Martin's, but a popular and obvious interpretation of Plato's words, which Martin repeats, presumably because he saw nothing better for it, but to which he urges the gravest objection. The passage cited from my note strongly emphasises the objection which Martin felt, and which anyone must feel, to this astronomical hypothesis, and simply amplifies a sentence in the very same note, which is this: 'Now, as Martin observes, the theory of contrary motion is flagrantly inadequate to account for those facts.' The 'attack upon Martin' is actually and expressly an argument on Martin's side.

"Now Mr. Wilson either saw this or he did not: the inference in either case need not be precisely specified. He may then write a pamphlet, or (as perhaps his style would lead us to expect) a stout quarto, without being troubled by any more observations on my part. Far be it from me to interfere with this austere moralist in the execution of what he 'conceives a public duty.'"

again in an essay published long after his edition, which the editor, as is otherwise obvious from his book, has never even heard of. Here Martin says it is the only possible interpretation of the Greek, which he does not doubt to be genuine—"le seul sens possible des mots."

If anything were required to complete the humour of the situation it would be the contemptuous confidence with which the editor accepts the above "test question" as one which "answers that purpose admirably," and the personalities which accompany his phenomenal mistake. I deprecated in my answer to his first reply the merely personal turn he was giving to the controversy. But he would not be warned. There are more lessons on the danger of personalities to be learnt from the parts of my pamphlet which deal with the remaining mistakes in the editor's first reply.

It is amusing to see how he tries to excuse himself beforehand for not answering my pamphlet. But it will not serve. He did the same sort of thing in his first reply. Cf. "after which, I have done with him," and "nor do I intend to enter into any controversy with him." In my own reply I absolved him of all obligation to keep this promise. He availed himself of the permission, though without acknowledgment, and answered again in the *Classical Review*, as we have seen; doubtless because he thought he saw an opportunity. If he really remains silent this time the inference will be obvious.

J. COOK WILSON.

SCIENCE NOTES.

At the annual general meeting of the Institution of Civil Engineers, held on May 28, Sir John Cooke was elected president in succession to Sir George Bruce; and it was announced that the duration of the office would henceforth be for two years, instead of for one year.

THOSE of our readers interested in cryptogamic botany, and especially in Algae, will be glad to know that the first of two articles, entitled "A Venerable Naturalist, Mr. John Ralfs," commences in the June issue of *Science Gossip*. Mr. Ralfs's famous book now fetches three or four times its original price. The writer of the articles, Mr. William Roberts, is an intimate friend of Mr. Ralfs, who is in his eighty-second year.

PROF. JUDD has contributed to the June number of the *Geological Magazine* a suggestive article on Metamorphism, in which he proposes the convenient term "statistical metamorphism" to indicate the changes produced in rocks which have been subjected to great pressure but have not yielded, so that no movement has been effected. It thus forms a correlative term to Rosenbusch's "dynamical metamorphism," which is applied to the phenomena resulting from the operation of mechanical forces that have caused actual movement in a rock-mass, as best seen in districts where the rocks have been sheared.

Proceedings of the Linnean Society of New South Wales. Second Series, vol. iii., part 4. Containing the papers read in October, November, and December 1888; with two Plates, and Index of 58 pp. (London: Trübner.) This goodly volume of 500 pages, and a very elaborate index of the four parts composing the entire volume—issued within three months after the terminal meeting of the preceding year—puts to shame the tardiness of some of our home societies, which are often very backward in issuing their Transactions. It is especially rich in entomological articles, containing a revision of the species of the

Melolonthid genus *Heteronyl*, with many new species, by the Rev. T. Blackburn, filling forty pages. One hundred and twenty-four pages are also occupied by Mr. Blackburn's description of species of various detached genera of Coleoptera. The Australian species of the Dipterous families, Culicidae, Simuliidae, and Bibionidae, are monographed by Mr. F. A. A. Skuse. Mr. Olliffe records the occurrence for the first time in Australia of the European genera *Docatoma*, *Dryophilus*, *Rhinosimus*, and *Anisotoma*, describing new species of each. Mr. Miskin publishes descriptions of a few hitherto undescribed Australian Lepidoptera diurna, and Mr. Meyrick continues his elaborate work on the Micro-Lepidoptera of Australia. Mr. A. J. North contributes a list of the birds found in the county of Cumberland, N.S.W.; and Mr. J. D. Ogilby a "List of the Australian Palaeichthytes, with Notes on their Synonyms and Distribution." Mr. Fletcher continues his descriptions of Australian earth worms, and Mr. Haswell sends a note on *Saoculina* infesting Australian crabs. Anatomical articles, by Mr. Haswell, on the structure of simple striated muscular fibres, on a method of preparing Blastoderms of the fowl, and on *Urolophus testaceus*, complete the volume.

Practical Microscopy. By G. E. Davis. New and Revised Edition. (W. H. Allen.) The publication of a new edition of this standard work on the microscope, with 310 illustrations and a coloured frontispiece, needs no more than a passing allusion. It will always hold its own as a practical guide to the microscopist.

PHILOLOGY NOTES.

WE have received the second part of the new quarterly publication of the Archaeological Survey of India, entitled *Epigraphia Indica* (London: Tribner). Like the first part, it consists of Sanskrit inscriptions (text and translation), carefully edited by distinguished scholars—all of whom, it may be noted, bear German names. It also gives three plates of photolithographs of the inscriptions, about one-third of the size of the originals. The most interesting paper in the present part is that by Prof. G. Bühler, of Vienna, upon a copperplate grant of Harsha, found as recently as last year near Azamgarh, in the North-Western Provinces. Harsha is known independently from the writings of the Brahman chronicler Bana and the Chinese Buddhist pilgrim Hsien Tsiang; and it is interesting to find that the statements of both regarding his genealogy and his exploits are, on the whole, corroborated by this contemporary record (A.D. 631). Harsha, himself a worshipper of Maheshvara or Siva, mentions that his brother Rajyavardhana was a Saugata or Buddhist, while he describes his ancestors as worshippers of the sun. Prof. Bühler also points out that the characters of this inscription confirm his view that the epigraphic alphabets were more conservative in retaining archaic forms than the earliest MSS. and palm leaves. In another paper we notice that "*Andhra*" is twice misprinted "*Audhra*."

The Moods of the English Bible the same as in Latin and Greek, contrasted with their Treatment by Priscian's German Followers. By Gavin Hamilton. (Edinburgh: Oliver & Boyd.) Mr. Gavin Hamilton (the title of whose book we copy *literatim et punctatim*, without quite understanding its grammatical construction) is a clever man with a mistaken crotchets. About three-fourths of this book are occupied with a reassertion of the theory which the author has advocated in other publications, viz., that the function of the Latin and Greek subjunctive is "to emphasise what is novel and

important." The Alexandrian grammarians, Mr. Hamilton tells us, were aware of this fact, and expressed it by giving to the subjunctive the name of *broracrisis*, by which, it seems, they meant "subordinating to itself all the other moods." Priscian misunderstood the matter, and his authority has led astray all succeeding grammarians. Mr. Hamilton defends his paradox with a great deal of ingenuity, and his sprightly attacks on what he considers the self-contradictions of German grammarians are very entertaining reading. Not unfrequently his criticisms touch really weak points, though more commonly they are based on a confusion between *dictum secundum quid* and *dictum simpliciter*. The author gets rid of some of the obvious objections to his theory by saying that he is treating only of the subjunctive, not of the potential or the optative; but he does not explain how it comes to pass that the three moods are in Latin represented by the same set of inflexional forms. That comparative philology has anything to say about the question he does not seem to be at all aware. The small portion of the book which treats of the moods of the English Bible shows that Mr. Hamilton has very little knowledge of the history of the English tongue. He imagines that *be* in the sentence "These be the last words of David" is in the subjunctive mood. If this were true, it would be a conclusive refutation of Mr. Hamilton's thesis that the moods of the English Bible are "the same as in Greek and Latin"; for the author himself would scarcely translate the *be* of this sentence by *sint* or *seri*. The truth, of course, is that *are* and *be* are not parts of the same verb, but of two distinct though synonymous verbs. In Old English each of these verbs existed, both in the indicative and in the subjunctive. When the Bible was translated, the subjunctive corresponding to *are* had for centuries been obsolete, but *be* continued to be used in both moods. In living English *be* as an indicative is retained only in dialects; but *be* as a subjunctive still survives in literary use, though its existence is threatened by the growing tendency to dispense with the subjunctive mood altogether. A writer who is ignorant of these commonplace facts is not likely to make any useful contribution to the science of English grammar.

THE *Oxford Magazine* of June 5 contains an elaborate review, by Mr. D. B. Monro, of the edition of the Townley Scholia on the *Iliad*, by Prof. Maass, recently published at the Clarendon Press. With regard to the important question that has been raised—whether this new edition gives an accurate representation of the MS. data—Mr. Monro (who collated T for Dindorf several years ago) states that he has re-examined the MS. in order to test the justice of the complaints made, and reports that they are not altogether without ground.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, May 17.)

DR. MORRIS, president, read a paper entitled "*Pāli Miscellanies*," containing many contributions to Pāli philology: (1) *Uddiya* and *uddiyāna* (*Jāt.* iv., p. 352), corresponding in meaning to Sanskrit *udīya* and *udīcīna*. It was shown that *uddiya kambala* meant "a Nepalese blanket." (2) *Marudvā* (*Jāt.* ii., p. 115), various readings *marudvāka* and *muduvāka*, represented Sanskrit *mārvā*. The usual Pāli form of this is *mubbā*. (3) *Accasara* (*Jāt.* iv., p. 6), a synonym of *atisara* = *accaya-sara*, mindful of a fault, sorry. (4) *Paṅga-cira* (Brahmajāla sutta) = *cira-paṅga*, a pipe made of bark, cf. Marathi *pungi*, "a pipe." (5) *Pal-loma*, not excited, calm (see *M.N.*, p. 17; *Sum.*, p. 286), might be another form of *pannaloma* by contraction, through an intermediate form *palla-loma* (see *Cull.* i. 6. 1; *M.N.*, p. 413). It was pos-

sible to derive it from *prādrā-loma*, which would become (i.) *palla-loma*, (ii.) *palloma*, moist, loose, as opposed to *lomahamsa*. (6) *Amhā* "cow" (for original *ambhā*, from root *ambh*, "to low" ?), corresponding in meaning to Sanskrit *māhā*, "a cow." (7) *Agha*, sky, air, for *a-kha*, from Sanskrit *kha*, with inorganic *a*. (8) *Pumati* (*Jāt.* i., p. 171-2) = Jain Prākṛit *phumai*, originally a denominative from the root *spu*, cf. Sanskrit *phupphu*, panting, gasping; *phumphuā* Prākṛit *phumphuā*. (9) *Dubbhati* or *dibhati* (*Jāt.* i., p. 267; ii. 54, 194; iii. 211; *Samyutta*, pp. 85, 225) has been referred by Fausbøll, Childers, and Müller to the Sanskrit root *druh*; but the latter appears in Pāli as *druhayati*, with derivatives *dū*, *duhana*, *doha*. *Dubbhati* represents Sanskrit *dabhnōti*, from the root *dambh* or *dabh*, to seek, to injure, to hurt (see Dhātumanjusa). In *Jāt.* iii., p. 207, *dubbhaka* = *dubbhaka* represents a Sanskrit *dambhaka* with the sense of "gem" or "diamond," cf. Sanskrit *dambha*, Indra's thunderbolt, *mani*. (10) *Daddābha*, imitative of the falling of a leaf, from the reduplicated form *dhabha dhabha*, or *dabbhadabha* (*Jāt.* iii., p. 75). In the same way *sara-sara* becomes *sassara* (= *sarsara*) and *bharabbara* becomes *babbhara* (= *bharbharā*, *barbhara*), see *M.N.*, p. 128. (11) *Vassa-kamma*, as opposed to *vassa-kamma*, was connected with root *riśh* with *vyava*; so that *vassa* = *vyavassa*, cf. Pāli *vassa* = Sanskrit *varsha*. (12) Traces of the Sanskrit root *kri*, "to injure," were traced in *kata* (*Jāt.* iii., p. 136), *katana* (*Jāt.* iv., p. 42), *karana* (*Sum.*, p. 137). (13) *Aranavi-hāri* = *mettavāhāri* (*Petavatthu* i. 33). In *Diya-vaddāna*, p. 401, l. 4, we find *aranavihārin* explained by the editor as "hermit?" (14) *Amāndaliya* = *āmandalika* = eddy, whirlpool (*M.N.*, p. 225), cf. Sanskrit *mandalaka*, "a circle." (15) *Abbhūm* (*Cull.* 5. 10. 2) "*utrasavacana*" = Prākṛit *avvo* (for *abbo* = *abbho*), cf. *ammo* (for *ambo* = *ambho*). *Abbhūm* probably represents an original Sanskrit *ā-bhuk* interjection expressing terror, alarm. Pāli *abbhuta* and Sanskrit *abbhuta* are probably due to *abbhūm*.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, May 23.)

DR. FENNELL in the chair.—Mr. R. S. Conway proposed a new interpretation of what is known as the *Duenos*-inscription (the triple vase of the Quirinal). He pointed out that all the renderings (of Bücheler, Jordan, and others) based on the reading of *duenoi ne* in the third line as *duo noine* ("on the ninth day") were equally unsatisfactory from the linguistic and the archaeological point of view. At the same time, Jordan's translation of *ted endo* "towards thee," and *asted noisi* "at nisi," "that is to say unless, unless indeed," Comparaetti's explanation of the irregularities in the writing as due to a Greek engraver, and Deecke's suggestion that *Ioue Sat.* should be read *Io. Vei. Sat.* (Jove, Vejove, and Saturn), were of great importance. Mr. Conway would translate: *Io. Vei. Sat. deivos* (nom. plur.) *goi med mitat* (=mittant), "may the Gods Jove Vejove and Saturn who suffer me to be sent (grant)" *nei ted endo cosmis viroo sied* "that Proserpine be not gracious unto thee" *asted noisi Ops Toitesiai paacri uois* "unless thou wilt make peace with Ops Toitesia" (or "by the aid of Toitesia"). *Duenos med feced en Manon*, "Duenos made me (as a curse) against Manus," *einom Duenoi ne med male* (=malem) *stated* "and let not evil come to Duenos by reason of me." *goi* might also be dat. sing. with *ted* or *viroo* as its antecedent. He regarded it as a curse, but found in it the literal translation of a regular Greek formula which occurs in several inscriptions from Onidos (Newton, *Halic. and Onidos* ii. 2, No. 81 foll., p. 719, cf. *Rhein. Mus.* 1863, p. 570), which generally runs *μη εὐλάτῳ τύχοι Δαίμονος καὶ Κόρας* ("let him not meet with the favour of Demeter and Persephone"). In some cases for *εὐλάτῳ τύχοι* we have *εὐλάτῳ εἴη αὐτῶ* (*Koipa*) which was the exact equivalent of *cosmis sied* ("comis sit"). *Viroo* (*virgo*) = *Kōpn*. The second line was the condition whose fulfilment would avert the curse, as in the Oscan curse of Vibia (Zy. Syll. Osc. 50), the Lydney curse (*J. I. L.*, vii. 140), five of the curses from Onidos, and others. The third line was a clause added to specially exempt the author of the curse from harm, as regularly in the Onidos inscriptions, the old Latin curse in Macrobius *Sat.* 3. 9, and several other examples. The most strik-

ing evidence in favour of this view was the occurrence in the Oscan curse of Vibia (from Capua) of a translation of a curious formula (*ἀναβαλὴν περηνέβα* *πᾶ δαυάρπα=keri(e) Arentikai(e) lamatir*) the original of which was found in the same Cnidian inscriptions as those which gave us the source of the *Duenos* formula, showing that this form of curse was well known in Central Italy. The employment of foreign formulae in curses was a natural element in witchcraft, of which he quoted many examples, e.g., Greek curses in Phrygian, Ramsay *Kuhn's Zeitschr.* 28 (1866), p. 381 foll. In several other points the inscription showed close resemblance to other recorded curses, e.g., in the appeal first to several deities, then especially to Proserpine (cf. *C. I. G.* 538, 539, Newton *l.c.* No. 82, 83, 85, 86), the archaizing character of the language and writing, and the omission of the word meaning "grant" (cf. *Macr. l.c.* and *Catull.* 66, 48). From the grammatical point of view it was much better to take (1) *deius* as nom. than dat. pl. (*deius*: *goi* as *Skt. devās*: *v*), (2) *mitat* (beside *sied feced*) as plur. than sing., and not in the unparalleled sense of "offer," and (3) *statod* as intransitive. The largest class of such curses was of those found in graves, to which this inscription perhaps belonged. It was a possible conjecture that the offence which provoked the curse was a trespass on the temple of Ops. For another curse not on a lead tablet cf. *Bull. Inst. Arch. Rom.* 1860, p. 70.

LINNEAN SOCIETY.—(Anniversary Meeting, Friday, May 24.)

MR. CARRUTHERS, president, in the chair.—A portrait of John Jacob Dillenius (1687-1747), the first professor of botany at Oxford, copied from the original picture at Oxford, was presented to the society by the president, who gave a brief outline of his career, and of his personal acquaintance with Linnaeus.—The treasurer having made his annual statement of accounts, and the librarian's and other reports having been read, a ballot took place for the election of officers and council for the ensuing year. The president, treasurer, and secretaries were re-elected, and the changes recommended in the council were adopted.—The president then delivered his annual address. He gave an interesting and detailed account of the existing portraits of Linnaeus, many of which are in the society's possession. The result of his inquiries showed that there are seven original and authentic portraits of Linnaeus in existence; that the engravings most widely known are from the originals by Inlander and Köslin; and that these give the most faithful representation of the features of the great naturalist.—A unanimous vote of thanks to the president for his address, coupled with a request that it might be printed, having been passed, the ceremony of awarding the society's gold medal took place. This medal, having on the obverse a fine bust of Linnaeus and on the reverse the arms of the society, below which is engraved the name of the recipient, was founded last year in commemoration of the society's centenary, and is bestowed upon a botanist and zoologist alternately, for distinguished services to biological science. This year it was awarded to the eminent botanist Prof. Alphonse de Candolle, and in his unavoidable absence was handed to his grandson, M. Austin de Candolle, who attended in his behalf to receive it. Addressing his representative, the president said:—"M. de Candolle, it is a great satisfaction to me to place in your hands, for transmission to your distinguished grandfather, the Linnaean gold medal, in recognition of his many important services to botanical science. These services have been so great, and are so universally acknowledged, that it is unnecessary for me to do more than refer to them. His many systematic monographs justify his being awarded any honour that botanists can confer. His philosophical treatment of the geographical distribution of plants has greatly advanced this department of science, and his successful codification of the laws of botanical nomenclature has been of the greatest practical service to systematists. But botanists will always look with gratitude to Alphonse de Candolle for the successful carrying on of the gigantic enterprise inaugurated by his father when he undertook the publication of the *Prodromus Systematis Naturalis Regni Vegetabilis*. By his own work, by securing the aid of accomplished collaborators,

and perhaps not least by the plodding toil of reading the proof-sheets of volume after volume of dry systematic descriptions during the thirty-two years in which he took charge of the *Prodromus*, he has laid science under a debt which cannot be estimated. The work as now completed contains descriptions of all the dicotyledonous phanerogams, and of gymnosperms, which were known when the different volumes were published; amounting to nearly sixty thousand species. By his numerous labours Alphonse de Candolle has added lustre to a name that had already obtained a first place among botanists. His son Casimir, by his scientific researches, maintains the credit of that name; and now, in handing this medal to you, M. Austin de Candolle, the representative of the fourth generation, may I venture to hope that this imperfect estimate of the services rendered to science by Alphonse de Candolle may help you to realise the honour of the name you inherit, and encourage you by similar true and honest labour to transmit it with added renown to posterity."—The presentation having been suitably acknowledged by Dr. Marcet, a countryman and relative of the recipient, the proceedings terminated with a vote of thanks to the president and officers.

ARISTOTELIAN SOCIETY.—(Monday, May, 27.)

SHADWORTH H. HODGSON, Esq., president in the chair.—Mr. G. F. Stout read a paper on "The Development of the Distinction between the Physical and the Mental considered from a Psychological Point of View." The object of the paper was to show that conflict of presentation and constructive apperception play an indispensable part in the genesis of the cognition of physical reality.

FINE ART.

TWO BOOKS ON ANCIENT COINS.

A Dictionary of Roman Coins. By S. W. Stevenson. Revised in part by C. Roch Smith, and completed by F. W. Madden. (Bell.)

Le Petit Mionnet de Poche. Par A. Boukowsky. (Stargardt: Glinka.)

THESE are two bad books. The first, in spite of the names which appear on its frontispiece, is hopelessly out of date. The second is constructed on such a ludicrously eccentric principle that it can serve no practical purpose. It is a pity; for both a good dictionary of Roman coins, and a supplement and extension of Mionnet's *Medailles grecques* are much wanted.

The greater part of the stout and voluminous work which Messrs. Bell publish must have been written, to judge from internal evidence, about thirty years ago. Even at that date it would not have been quite up to the times, for its author seems to know little of any authority since Eckhel. The latter part of the book seems to have been revised by a more modern hand, but even here many faults are to be found.

The principle of the *Dictionary of Roman Coins* is not bad. It catalogues all abbreviations, describes types, and gives biographies of emperors and usurpers from Augustus down to Romulus Augustulus. Several hundred well-executed woodcuts are inserted in the text. But if the plan of the work is good, the execution is hopelessly faulty. The author was evidently a painstaking lover of coins, but he would appear to have been neither a scholar nor a scientific archaeologist. In particular, the Roman constitution would seem to have been beyond his comprehension.

A few examples may serve to bear out these assertions. For inadequate scholarshi

we may cite the following: "Urbs in Achaemeniis vallibus ista fuit," is rendered: "That is a city in the valleys of Achaemenia"; the translator evidently thinking that Achaemenia is a country, and not seeing that the allusion is to the royal house of the Achaemenidae. To speak of a competitor for empire as "raised to the Augustal dignity" could only mean that he was made an *Augustalis*, or priest of Divus Augustus; but the author evidently meant by it promotion to the place of emperor. *Hirco*, taken as a nominative, "a he goat," instead of a dative, is another slip. *Caesarea Samaritidis*, we fear, meant for *Caesarea Samaritidis*. *Lutetiae* for *Lutetia Parisiorum* seems strange. "The hardy warriors of the Republic lost but little time in their toilet, and despised the *matutino amoris*" is also an expression likely to offend the critic's eye. But perhaps the most extraordinary passage is that which translates "accuratote ut sine talis domi agitent convivium" by "Be careful that they have not the liberty at mine to make feasts."

Of curious accounts of constitutional usages we may cite a few. For example: "A law (that of Vatinia) was passed to allow the Pontifex Maximus to draw lots for the provinces he was to govern." Is Vatinia supposed to be a man's name? Another noteworthy statement is that "after the death of Caligula the title of emperor became elective, and it was the soldiers of the Praetorian guard who proclaimed the Emperor Claudius." *LEG. AVG. P.R.P.* is translated "Lieutenant of the Emperor for the Praetor," as if there were but one praetor, and the legate were substituted for him.

The following examples of style are quaintly Lempriresque, and seem to indicate that the author was writing a good many decades back.

"Juno was assigned the highest rank among the goddesses, and the poets relate many fables respecting her jealous and imperious disposition, which she carried sometimes to the length of attempting to put Jupiter himself (who gave her but too just cause of offence) under her feet."

Constantine is treated in a more serious vein:

"The man who could deliver up the chiefs of his no longer resisting foes to wild beasts, at the games which he exhibited for the amusement of his people was not a monarch, but a monster, not a Christian emperor, but an incarnate fiend."

The italics are found in the author's original, and not inserted by his critic. The end of Hercules is also worth quoting for its quaint style:

"Finishing his allotted career with native valour and generosity, though too frequently the submissive agent of the meanness and injustice of others, he perished self-devotedly on the funeral pyre, which was raised on Aetna. Jupiter raised his heroic progeny to the skies."

Among the names of emperors and usurpers whose biography should be contained in this volume, we note the omission of the following individuals, all of whom have left coins of undoubted genuineness—Marius (father of the Emperor Philip), Johannes (ruler in Italy A.D. 423-25), Dryantilla (wife of Regalianus), Jotapianus, and Bonosus. On the other hand, we have an account of Spourianus, an apocryphal ruler whose coins are notoriously eigh-

teenth-century forgeries, and clumsy ones of their kind.

Mr. Boutkowski's little book was destined to correct misattributions in Mionnet's monumental *Médailles grecques*, and to note instances where that great numismatist has under or over-priced noteworthy coins. But the author has chosen a method of arranging his book which is not only original, as he claims in his preface, but also absurd.

He proceeds to class the cities according to the case in which they write their ethnic name on their coins. First are to come towns which write their title in the nominative singular—this volume takes us from ΑΤΚΩΝ to ΜΑΓΝΗΣΙΑ—the next will finish the nominatives and get into the genitives, the third will be occupied with all places which ever struck a coin bearing a dative or accusative, and so forth. In some dim future day we may get to the genitive plural, the case in which nine towns out of ten set forth their ethnic name.

We need hardly point out the utter inanity of this method of classification. But to take an example, Thebes on one coin puts its name in what Dr. Boutkowski takes for the nominative singular—ΘΕΒΑΙΩΝ (it is really only a contraction of ΘΕΒΑΙΩΝ), it will therefore come in vol. i. But all the other towns of Boeotia habitually use the genitive plural, and will therefore be separated from Thebes by hundreds of pages, and appear in parts v. or vi.

There is a great deal of elaborate reading shown by the author, and quotations are lavishly marked in many places. We note, however, that he seems to have borrowed the tables on pp. 23-4 straight from Mr. Head's *Historia Numorum* without acknowledgment. Some amusing tirades against the views of a certain set of numismatists "qui traitent d'une manière assez pédantesque hautaine et égoïste tous mes travaux." They reside in Russia, "s'arrogant les titres des docteurs et professeurs," and "en somme ne connaissent absolument rien de positif en fait de la numismatique." We hope that this arrow has gone home. Meanwhile, the author of this review will preserve a decent *incognito* in the face of such a pugnacious author.

C. O.

THE ART MAGAZINES.

A HELIOGRAVURE subsequently "worked upon" by Mr. C. O. Murray, reproduces in *The Portfolio* a beautiful study in black and white chalks on brown paper—one of those female heads which Sir Frederick Leighton loves so well to draw, and knows how to draw so well. The other plate is an etching by Mr. Murray after the well-known little picture in the National Gallery by Thomas Sword Good, called "The Newspaper." As this work has been already engraved for the *Art Journal* and reproduced in "English Art in Public Galleries," it is a pity that another example of this clever and little known Northumbrian artist was not chosen. Mr. Loftie's interesting papers on Westminster Abbey, and Mr. Reginald Blomfield's still more interesting study of Inigo Jones, continue to occupy the greater part of this periodical.

The *Magazine of Art* for June is as good as usual. Mr. Watts's "More Thoughts on our Art of To-day," illustrated by an excellent wood-engraving of Mr. Gilbert's splendid bust

of the artist, is full of fine thought finely expressed, and contains some good advice. The affected carelessness of the young school of painters is deservedly condemned. "The Plagiarisms of the Old Masters" supplies Mr. Claude Phillips with abundant material; and Mr. Whibley's paper on "Portraits of Alexander the Great," though badly illustrated, is well written. The editor's review of the Academy, Mr. Jackson's paper on Caricature, Mr. Hodgson's on Education in Art, and Mr. F. G. Stephens's on Savonarola, complete an interesting number. The etching is after the Family Group by Rembrandt in the Brunswick Gallery, concerning which Mr. Walter Armstrong has a learned note.

THE *Art Journal* for June is full of short articles of more or less interest. But there is nothing in it of striking merit; and some of the illustrations, notably those to William Blake's Song and "The Death of Dido," after Sir Joshua Reynolds, are far below the level which ought to be sustained by this periodical. Nor can much be said of the blurred and ineffective photogravure which is intended to preserve some of the beauty of Mr. H. W. B. Davis's "Approach to Bealoch-na-ba." The best articles are Messrs. Hodgson and Eaton's account of Sir Joshua Reynolds, and Mr. Claude Phillips's paper on the Museum of French Sculpture at the Trocadéro.

THE last Heft of the *Jahrbuch* of the Königl. Preussischen Kunstsammlungen is mainly devoted to researches into the history of comparatively unknown painters. It commences with a learned paper by J. L. Sponzel upon Gillis van Coninxloo (a Flemish landscape painter of the latter half of the sixteenth century) and his school. Dr. Bode follows with a study of the existing information with regard to Ambrogio de Predis (or Preda), whose existence was discovered by Lermolief (Morelli). He was a Milanese artist, influenced by Leonardo, to whom some of his works have been ascribed. The immediate subject of this interesting article is a profile portrait, now in a private collection at Berlin, of Bianca Maria Sforza, second wife of the Emperor Maximilian. Of this portrait a photogravure is given, together with copies of two drawings of the same lady, one by de Predis (at Venice) and the other by an unknown artist (in the Museum at Berlin). A. Bredius and W. Bode join together in the next paper to tell us all they have gleaned with regard to Symon Kick, an almost unknown Dutch genre painter of the seventeenth century. Their article is illustrated by an admirable etching by Albert Krüger after a picture by Kick and a woodcut after another.

MR. BISCOMBE GARDNER'S DRAWINGS IN BLACK AND WHITE.

MR. BISCOMBE GARDNER for the second time is holding a small exhibition of his works with the brush in black and white, to which he has on this occasion added a few charcoal drawings. Those who know his merit as a wood engraver will not be surprised to find that he can draw with great skill and accuracy, and that his mastery of form is equalled by his subtle appreciation of tone. It may be said of him that what can be done to represent the ordinary appearances of nature by the use of the brush and neutral tint he can do in a manner which for certainty of hand, and dexterity of manipulation, can scarcely be surpassed. The infinity of foliage, and the intricacy of the architecture, seem to present no difficulty which he cannot overcome; and whether his subject be some leafy underwood, or a stretch of country under the full sun, he is always equal to the occasion. The justness

of his gradations, and the resourceful variety of his touch, are equally to be admired.

Many of the drawings now on view at St. George's Gallery, Hanover Square, have a special interest as representing a part of Great Britain no longer visible, as it has been submerged by the new artificial Fyrnwy Lake recently created to supply Liverpool with water. Here we can see, as they never will be seen again except in these same drawings, the village of Llanwyddyn, and the once neighbouring manor-house of Eurant Hall, and Powis Hotel, and Tyncha Farm, and many other bits of that "smiling loveliness," of which Mr. Grant Allen writes in his short note prefixed to the catalogue. In charcoal, Mr. Gardner seems to have found a material singularly suited to his special gifts and taste. He exhibits several fine large drawings of the Dart; but perhaps finer still are a drawing called a Surrey Farm, and another called Cwm Cross. In the former the effect of light in the sky and on the water is very bold and brilliant, but carried out with great refinement and subtlety of tone and texture; while in the latter there is a wildness and a movement of nature, and a dashing strength of execution, which is rather a relief after the somewhat elaborate prettiness of most of the other drawings.

NOTES ON ART AND ARCHAEOLOGY.

MR. R. S. POOLE, the recently-appointed Yates professor of archaeology at University College, London, proposes to hold a series of classes of an educational character during the vacation, specially designed for students in archaeology in the final schools at Oxford and Cambridge. The subjects treated will be sculpture with bronzes and terracottas, vases with painting, and coins with gems. The probable time will be early in July, and the place the British Museum. Prof. Poole will himself deliver an introductory lecture to these classes upon "The Place of Archaeology in School and University Education," at University College, on Wednesday next, at 5 p.m.; and Mr. Talfourd Ely will give an introductory lecture upon "Athens and Recent Discoveries," on Friday. Admission to both these lectures is free.

THE most important exhibition to open next week is the collection of the works of English humourists in art, from the time of Hogarth to the present day, which has been brought together by Mr. Joseph Grego in the galleries of the Royal Institute of Painters in Water-Colours, Piccadilly. The collection includes original paintings, water-colour drawings, sketches in black and white, rare engravings, social and political satires, &c. And there has been added, as not incongruous with the general scheme, a collection of original drawings illustrative of the works of Charles Dickens. The exhibition will remain open until the end of July.

MESSRS. DOWDESWELL will open two exhibitions in their Bond Street galleries: a series of water-colour drawings, by Mr. Walter W. May, chiefly of Lough Swilly and other parts of Ireland; and a collection of busts of prominent Englishmen, moulded from life by Mr. Conrad Dressler.

OTHER exhibitions are—a large number of pictures of the colonies, chiefly painted by Mr. Edward Roper, in the Egyptian Hall, Piccadilly; some pictures by Mr. Pertuiset, described as "the hunter of lions," in the Gainsborough Gallery, Old Bond Street; Messrs. Cassell's annual exhibition of drawings in black and white executed for their publications, at the Memorial Hall, Farringdon Street; and a collection of old oriental weapons and armour, the

Indian metal ware known as *bidari* work, and Chinese opium pipes, at the Japanese Fine Art Association, in New Bond Street.

FRAULEIN VON HOERSCHELMANN is delivering a course of lectures, by special permission, in the National Gallery.

MESSRS. PUTTICK & SIMPSON will sell on June 27 a collection of original engraved copper and steel plates, some in proof state, framed together with paper or satin impressions, as wall decorations. In this curious collection are many old sporting, theatrical, humorous, and miscellaneous copperplates, engraved in line, stipple, and mezzotint, including a set of four unpublished etchings of "Football," "Blindman's Buff," "Croquet," and the "Slide," by Charles A. Doyle (brother of Dicky Doyle), said to be the only plates he ever etched. Among the more curious is one in circular form, published by Ackerman at the beginning of the century. On it is engraved, in a number of different attitudes, a man riding a hobby horse—the precursor of the bicycle. An impression from this plate on being spun from the centre before a looking-glass shows the man and hobby horse in motion. The portraits include a delicate stippled one of Mrs. Cosway seated in her breakfast-room in Pall Mall; and Lady Hamilton, in brilliant condition, after Romney.

A METHOD of painting with petroleum is said to have been invented by M. H. Ludwig, a German landscape painter at Rome, for which it is claimed that it makes the colours more luminous and preserves them better than previous processes. The Prussian ministry are said to have sent a special artist to Rome to report on the discovery.

REMBRANDT's famous "Ronde de Nuit" has been removed from the museum at Amsterdam to undergo a partial restoration.

WE have received artist proofs of some more etchings recently published by the prolific establishment of the Librairie de l'Art. One is an agreeable pastoral of a peasant teaching a pretty girl to play upon the pipe, to which the English name of "The Lesson" has been given. The plate has been charmingly executed by M. Gaujean from the picture by M. Deyrolle. The others are three original designs of fisher-life by Mr. William Peters, of bold and effective execution. Two are single figures, called "On the Look Out" and "The Old Sailor," which would make a good pair; the other, which we prefer, is a scene in the interior of an old cottage, powerful in light and shade and solemn in sentiment. In an inner room is seen an old woman reading by the bedside of an old man of whom only the head is visible. It seems doubtful whether he is alive or dead.

Sulla fognatura della Città di Roma, descrizione tecnica dell'Ingegnere Cav. Pietro Narducci. (Rome: Forzani.) Roman archaeology has no doubt reaped much benefit from the rapid development of building in the city and the consequent subterranean works, more especially as regards the study of the topography of ancient Rome, which has made great progress of late years. Very important materials for the history of ancient Roman building are contained in this book. The author, Signor Pietro Narducci, is an engineer who was commissioned by the Roman municipality to make minute investigations into the state of both the ancient and modern system of drains in the city. The present work is the fruit of his researches; and to its technical interest it adds an archaeological one, on account of its description of Roman drainage from the most ancient times and also in the middle ages—an examination carried on by the author under exceptionally favourable conditions. Signor Narducci's treatise is accompanied by a large atlas of plates and tables.

FRENCH JOTTINGS.

THE famous collection of pictures formed by M. Secrétan is to be sold in Paris in about four weeks' time; and an illustrated catalogue will shortly be issued by Messrs. Boussod, Valadon, & Co., in this country. Besides a few Italian, Spanish, and English works, and a very fair series by the great Flemish and Dutch masters, this collection will always be notable for its extraordinary representation of modern French art. Here are no less than twenty oil paintings by Meissonier (excluding water-colours, sepia drawings, &c.); four by Millet, including his masterpiece, "The Angelus," for which fabulous offers from America have already been refused; eight by Decamps; seven by Delacroix; six each by Diaz and by Rousseau; five by Fromentin; four by Corot; and so on.

No medals of the first class have been awarded for painting at this year's Salon. The medallists of the second class are MM. Gabriel Guay (who heads the list with thirty-seven votes out of forty), Baschet, Renard, Berthelon, Boutigny, René Gilbert, Henry E. Delacroix, Outin, Montenard, Deyrolle, Loustannau, Alexis Vollon, Bondoux, and Frère. M. Michel has taken the only first-class medal for sculpture.

THE exhibition of the works of the great animal sculptor Barye, at the Ecole des Beaux Arts, is very complete and well arranged. Besides the bronzes, the collection contains pictures, drawings, and water colours, leaving little of the genius of the master without due illustration. It is principally selected from the collections of M. Barbedienne, M. Baider, M. Lucas, M. le Comte Doria, M. Lutz, and M. Bounat. To the last belong many of the finest examples of the master. Another exhibition of Barye's works is to be opened shortly at New York.

THE contents of the studio of the late M. Cabanel were sold at Paris on May 25, and produced over £5000. The highest price was given for a picture of Cleopatra experimenting with poisons on prisoners condemned to death. This gruesome composition fetched £800. The sale of the collection of pictures formed by M. Aug. Dreyfus, concluded on Friday last, realised £34,440.

THE monument to be erected in Paris to Danton has been assigned to M. Auguste Paris, and M. Guilbert's statue of Etienne Dolet has been placed in the Place Maubert.

At a recent meeting of the Académie des Inscriptions, M. Emile Cartailhac submitted a report upon his mission to Majorca and Minorca to examine the so-called Cyclopean remains. There are found in both islands complete towns, surrounded with walls formed of immense blocks of stone, some of which measure nine cubic metres. Within the circuit of the wall are a large number of buildings, and usually also one building bigger and better constructed than the rest, which occupies the highest point in the town. Another remarkable class of remains are the round towers called *talayots*, also built of huge stones, which cover vaulted crypts or caves dug in the earth. Besides, there are also elongated towers, of the shape of a boat turned bottom upwards, which the people call *nau* or *navetas*. These cover tombs. Lastly, in the cliffs along the shore are to be seen many sepulchral caverns, hewn out of the rock.

WE regret to announce the death of M. Eugène Veron, the well-known director of *L'Art*, which took place at Sables-d'Olonne on May 22, after a long and painful illness.

THE STAGE.

"THE PROFLIGATE."

At last I have seen "The Profligate" at the Garrick Theatre. Mr. Hare's acting manager having forgotten to invite me, I went into the pit, paying my half-crown with honesty, but, I trust, without ostentation. A very comfortable pit it is, where no one need be in the slightest degree unhappy; and here, while the fine people were slowly assembling in the stalls, there was an opportunity of observing the pretty horseshoe theatre, all red and gold, the pretty "act drop" on which is painted some reminiscences of Watteau—the gallant with the double bass, the comedian of Le Théâtre Italien, the young lady who never accepts, but who never quite refuses—the elegant whom the audacious may spirit away to the "insula perjucunda," the very delightful island of love and of sunshine. It is all very pretty, very pagan, and in very excellent taste.

About the play. Mr. Picero has set himself, as an artist has a right to do, a difficult subject. He has treated it perhaps not altogether with success, but at least with force, with tenderness, with epigram. The story would not be in the fashion if it did not deal with a man or woman who has had a "past." Happily here it is the man who has had the "past," Dunstan Renshaw, nearing the forties, is marrying Leslie Brudenell, almost a school-girl. He is quite unworthy of her. He does not seem, when he marries, to have any real deep love for her; and with perfect callousness he has betrayed and deserted a village girl named Janet. She turns up—not a model of endurance by any means—to inquire about him at the office of the man who is his bride's lawyer; and she tells her story and the tale of his own cowardice to one Mr. Hugh Murray, engaged in the same office, who is secretly in love with Leslie. We need not finish the story in detail. Suffice it to say that a month after Dunstan Renshaw and his bride have gone to Fiesole, Janet arrives there too, in the capacity of a travelling companion of one Mrs. Stonehay—not knowing at whose house it is that she is deposited. Ill-health falls upon her; Mrs. Stonehay is brutal; and Janet stays to be treated tenderly by her old lover's wife, and to be fallen in love with by that lady's brother—a blameless youth, Wilfred Brudenell. Now, Mrs. Stonehay has a daughter Irene. The two are like Edith Granger and her mother in *Dombey and Son*. Irene, that is to say, is to be married to a man she does not care about. Lord Dangars is the man; and Lord Dangars coming into the loggia, overlooking the Apennines, with Dunstan Renshaw, Janet sees her old lover for the first time since her desertion. She utters a betraying scream. For awhile, out of kindness to the young wife, she would have it believed that Lord Dangars, not Renshaw, was her lover; but Lord Dangars protests, with that air of veracity and gentlemanly assurance of which Mr. Hare is master, that he never saw the young woman before. He is believed, and had a right to be. He is not a worthy person; he, too, has had a "past," or many "pasts"; but he is innocent of any dealings with Renshaw's mistress. The knowledge that comes to Mrs. Renshaw tardily—not of her husband's failings, but of her husband's utter heartlessness—is like to

break her down. She cannot endure him. She tells him to be gone from her; and the curtain has to fall once and to rise again before reconciliation is possible.

That is briefly the story. It is, of course, not a pleasant one; but, in its analysis of feeling it is an attempt, no doubt sufficiently sincere, to deal with a difficult problem of life and society. The contribution which in the sequel it makes to the solution of the problem posed is not to my thinking very valuable, or final, but it is at least interesting as a study and good in intention. Nor are the characters to whom Mr. Pinero introduces us novel or surprising—they are, however, none the less lifelike probably for that. Thus, Lord Dangars is the ordinary man of the world; Wilfred Brudenell, the unspoilt youth; and Hugh Murray, the loyal friend, who could not be the devoted lover. The women are, perhaps, no more difficult to believe in; but to Renshaw, the chief character, some exception must be taken. Why at his age is his whole nature to be changed, and the serpent transformed into the dove, through the simple process of spending a month at Fiesole with the young woman to whom he has last taken a fancy? To have made such a character acceptable in a novel, the author would have been obliged to trace his development or his transformation with more minute care, but on the stage we may remember that the interval between a couple of acts suffices to accomplish a very great deal. No; it is not in the morality of the story—it is not in the presentation of novel characters—that Mr. Pinero has succeeded most. He has succeeded in weaving a plot very closely and firmly. He has built up his effects with the knowledge of a skilled dramatist; and, best of all, he has given us dialogue which is literature. His dialogue, that is to say, whether it be meant to be witty or meant to be earnest, is never common-place. Mrs. Stonehay holds that it is the duty of men and women to help each other. She can help no one; but it is none the less the solemn duty of the rest to help her. Every one talks as pointedly as that. The conversation of the drawing-room is brightened as it were with a page of Sheridan. Mr. Pinero succeeds in being very pathetic by the observance of a rare economy in pathos. He is very simple and direct. Thus, when the newly-made bride asks her friend—silently her lover—if he will not congratulate her on her marriage, Mr. Murray replies: "What can I say to you but this? God bless you, little school girl—always." There are some very pointed things about people like Dunstan Renshaw, too. His old love, wanting to find him, tells Mr. Murray it cannot be difficult to find him, "For he is not a murderer, creeping along in the night time. He is only a betrayer of women. Men do not hide for that."

Pass to the acting. Mr. Lewis Waller plays the sympathetic part of Hugh Murray quite to perfection—seriously, vigorously, wholly without mannerism. Mr. Forbes Robertson's part—that of the unlovable Renshaw—demands, perhaps, more dramatic force and a greater variety; nor does Mr. Forbes Robertson fail. But our sympathies, of course, are ever with Murray. Mr. Brough is charming as the innocent youth, and Mr. Hare is as finished and precise as it is possible to be in

the part of Lord Dangars. We have seen Miss Kate Rorke to greater advantage than as Leslie Brudenell; but she knows her business, retains her elegance of manner, has touches of true feeling, and is pleasant to see. The character of Irene—cold, but not bad—is very intelligently rendered by Miss Beatrice Lamb, large and blonde, with colour and poses like an Albert Moore. Miss Olga Nethersole, as Janet, is a little theatrical in the first act, but is charming in the beginning of the third, where she pays tribute to the "voice that was rising and falling." That was the voice, it may be said, of the first lover who had spoken to Janet of an honest love. Mrs. Gaston Murray was a very good Mrs. Stonehay.

FREDERICK WEDMORE.

STAGE NOTES.

MISS AMY ROSELLE will appear at a West-End theatre on Tuesday as "Esther Sandrey."

At the Criterion, the last nights are announced of "Still Waters Run Deep," as "Garriek" is to be again revived before the end of the season.

MR. STANLEY LITTLE'S four-act play, "Doubt," was produced at a Strand *matinée* on Wednesday, and was received with cordiality. If it is wanting to some extent in that interest of comedy which a play of modern life, that lasts two hours, can hardly satisfactorily be without, and if the serious interest itself would gain—as we think it would—by ampler, even though terser, development, "Doubt" must nevertheless be accounted free from anything that offends or irritates; and it does address itself gravely to the study of the quite lamentable effects of the stupid passion of jealousy upon a man who has everything in his favour, but his too nervous, too jealous, too doting disposition. Mr. Nutcombe Gould—an excellent "character actor," within certain limits, and a man of admirable presence—has not as yet acquired freedom in the expression of emotion. Or, perhaps, he was scarcely at home. The grace and tact of Miss Alma Murray—whose reappearance was welcome—did everything for the part of the heroine. Mr. Stewart Dawson was seen with pleasure.

MUSIC.

ROYAL ITALIAN OPERA.

"LOHENGRIN" was given for the first time this season last Thursday week. Mme. Nordica made her first appearance in the rôle of Elsa. In the opening act there was a certain coldness in her singing, quite possibly the result of nervousness; but it gradually wore off, and in the trying second and third acts she achieved a distinct success. She was quiet and graceful in manner, and her singing full of power and charm. Mr. Barton McGuckin was to have been the Lohengrin; but, being disabled at the last moment, his place was taken by Signor A. d'Andrade, who did the best he could under the circumstances. Mme. Fürsch-Madi, with her impressive dramatic talent, made a fine Ortrud, and she was admirably supported by Signor F. d'Andrade as Frederick. Signor Castelmari as the King, and Signor Abramoff as the Herald, rendered efficient service. Signor Mancinelli conducted well, and the chorus sang in a powerful manner. With such a body of voices, one regrets the cuts that have to be made in the choral music of the second act—to say nothing of the balance between recitative and chorus which is thereby destroyed. "We shall not cut a note, not an iota of your work," wrote Liszt to Wagner in connexion with the performances of "Lohengrin" at Weimar in 1850.

But what was then possible at Weimar is now impossible in London.

"La Traviata" was repeated on the following Saturday, and Mme. Albani as Violetta sang with unusual brilliancy and effect.

"La Sonnambula," that mildest of operas, was given on Monday evening. Mlle. Marie Van Zandt as Amina sang and acted with great intelligence and charm, and she was well received. M. E. de Reske made his first appearance this season as Count Rudolfo, and sang splendidly. The orchestra was under the direction of Signor Randegger.

"Aida" was the opera on Tuesday evening, and the cast was a strong one. Mme. Nordica (Aida) sang with brilliancy and power. It would, of course, be difficult to find a better Rhadames than M. Jean de Reske, either as singer or actor. Mlle. J. de Vignes took the part of Amneris, in place of Mme. Scalchi, and proved an efficient substitute.

"Le Nozze di Figaro" was given on Wednesday, a non-subscription night, with a brilliant cast. Mme. Albani is one of the most dignified and charming of countesses; Mme. Ella Russell, a lady's maid who never forgets her position; and Mme. Marie van Zandt, one of the most attractive of Cherubinos. They were all in splendid voice, and the applause, and, unfortunately, the encores, showed how successfully they sang. Sig. Cotogni, as the Count, acted in a quiet, yet effective manner, and sang remarkably well. Sig. Cotogni's lively and excellent impersonation of Figaro deserves special mention. Sig. Arditi was the conductor, and it was delightful to listen to the exceptionally delicate and refined accompaniments to the songs. J. S. SHEDLOCK.

MUSIC NOTES.

SEÑOR SARASATE again drew a large audience to his fourth concert on Saturday last, and he performed Beethoven's Concerto with wonderful skill. His reading of it possibly lacks fervour, but it is pure and dignified. The cadenza which he introduces into the first movement may not be in keeping with the music: it is, however, a magnificent display of virtuosity. The programme included Saint-Saens's Concerto in B minor. Miss Nettie Carpenter had unfortunately sprained her ankle, and was unable to take part as announced in "Navarre"—a duet for two violins by the concert-giver. The orchestra, under the direction of Mr. Cousins, played Tchaikowsky's interesting "Romeo and Juliet" Overture, and Cherubini's "Anacreon."

THE fifth Richter concert was held on Monday evening. The programme included an important selection from the "Nibelungen," and Brahms's Symphony (No. 3) in F. In spite of these attractions, the chief feature of interest was the first appearance of Miss Hermine Spies, a Lieder vocalist of some fame in Germany. She has a fine and well-trained mezzo-soprano voice, and sings with marked intelligence and feeling. Her rendering of Gluck's "Che farò" gave but an imperfect idea of her powers. Afterwards, however, in some Lieder by Schubert, Schumann, and Brahms, she made a most favourable impression, and had to repeat the "Vergebliches Ständchen" of Brahms.

MR. E. PROUT's cantata for men's voices, "Damon and Phintias," written specially for the Eglesfield Musical Society, was produced at Oxford on May 31, with great success. The composer conducted his own work, and met with a hearty reception. The music is in Mr. Prout's best manner. The style is clear, there is charm and vigour; and the orchestration is, as usual with him, effective. The most successful numbers were the two tenor songs of Damon, Phintias's scena, "O'er moor and crag," and the Finale, "Oh, Love, thou breath of Heaven!"